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ABSTRACT

This final volume of the report on the Educational Laboratory Theatre (ELT) Project provides (1) detailed accounts of four alternatives to the ELT Project, comprising with the ELT "the most ambitious and successful" educational efforts of professional Discovery, the Vanguard Theatre Project in Pittsburgh, the Tyrone Guthrie Student Residency Program of the Minnesota Theatre Company, and the Academy Theatre Program in Atlanta; and (2) a directory which briefly outlines the operation, extent and types of school involvement, services offered teachers, funding, and other statistical information concerning each of 45 current and recent school-theatre programs. Appended are the questionnaires sent to professional theatre groups inquiring about school related programs, and a discussion of the Laboratory Theatre Program in retrospect. (See also TE 002 126-TE 002 128.) (MF)

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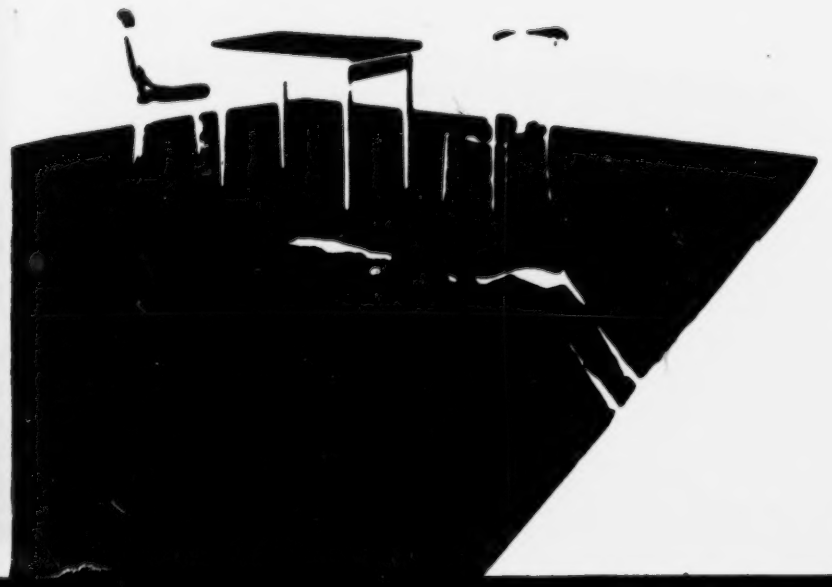
**final report**

educational laboratory
theatre project
1966-70

# professional theatres and the schools

## a critical comparison of four programs and a directory of school / theatre programs



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september,1970

The four volumes of the Final Report of the Educational Laboratory Theatre Project are:

I - Reactions & Assessments
II - Studies
III - The Coordinator's Report on the ELT Project in Los Angeles
IV - Professional Theatres in the Schools

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## PREFACE

Regional theatres everywhere continue to search for ways to reach the young people in their communities who will be their future patrons. In many cases, more disinterested motives have driven theatre companies to seek for themselves an effective educational function. Educators, in turn, are increasingly concerned with making the arts an effective part of the school curriculum. Important voices, within the English-teaching community especially, are urging that drama be given a central place in the school curriculum. And testimony from psychologists and others accumulates, testifying to the developmental and educational importance of aesthetic experiences in general, and dramatic experiences in particular. The intellectual climate, if not the economy or the political realities, is ripe for the development of school-theatre collaborations which can mutually benefit both young people and the arts.

In the course of CEMREL's involvement in a very ambitious school-theatre program, we attempted to draw together information about all similar programs. Some of the programs currently or recently in existence offer attractive and practical alternatives to the massive Educational Laboratory Theatre Project, the career of which we have documented at length elsewhere. We hope that bringing together information about these programs, and placing it in a critical context, will serve to promote communication between artists and educators and provide for a better appreciation of the varieties of possible arrangements for making the professional theatre a part of the educational experience of large numbers of students.

# Part One

## the educational laboratory theatre project and some alternatives to it

# INTRODUCTION

In December 1966, CEMREL, Inc. was given the contract to evaluate the Educational Laboratory Theatre Project in each of its three locations: Rhode Island, New Orleans, and Los Angeles. The primary purposes of the multimillion dollar ELT Project, which is described in detail below, were to introduce 120,000 high school students annually to professional productions of classic plays and to strengthen the regional theatres involved in the Project.

As a part of its research activities, CEMREL began in 1968 to investigate whether school-theatre relationships similar to (or superior to) those in the ELT Project had been developed by professional theatres and school systems in other parts of the country. Dr. Brian Hansen, then the theatre specialist on the CEMREL staff, initiated a survey of professional theatres in the United States in an attempt to discover what theatre-education programs were taking place and to describe them.

The CEMREL staff was especially eager to determine which other school-theatre programs had formal research components, so that we might begin to exchange views with others who were struggling with problems similar to ours.

At the time that the survey was begun, CEMREL had no idea of the number of professional theatre-school relationships that might exist. It was difficult even to determine how many professional theatre companies were operating in the United States at the time. Those theatres with Equity contracts could be most easily located, and, for the most part, were the ones we first approached.

Our initial contact with the theatres was by way of a simple postcard questionnaire which asked the recipient to answer "yes" or "no" to three questions, sign the card, and return it.

The three questions asked on this first questionnaire were these:

1) Does your theatre co-operate in any way with local school systems to encourage school-age children to attend your productions?

2) Have you, the schools, or any other group made any systematic effort to gauge the <u>effect</u> of your productions on the students?

3) If you have no school-related program, have you made attempts to judge the impact of your program on audiences in general (e.g. through questionnaires, interviews, etc.)?

The response was excellent: 52 theatres responded out of the 55 to which the inquiry had been sent. Of these 52, 50 (96%) informed us that they did "co-operate...with local school systems to encourage school-age children to attend...productions."

Of the 50 theatres that said they cooperated with schools, 33 (67%), in response to the second question, also said that they did make a "systematic effort to gauge the effect of [their] productions on the students." To the third question, 40 of the 50 respondents chose a "No" response or simply did not answer the question at all.

The initial postcard was shortly followed up with a more detailed questionnaire which contained an additional series of questions for those theatres which had indicated that they were attempting evaluation of any type. Thirty-six of those theatres who were sent the second set of questions responded.

Faced with the more detailed questionnaire, the theatres were cautious about describing their research programs. Only 21 of the 33 who had originally indicated that they were engaged in research on the effectiveness of their work now acknowledged that they had such an activity. The research programs that were described to us were, for the most part, conventional and not very sophisticated. Most of the programs were evaluative, in the narrowest sense, and most of these were taking place in programs supported wholly or in part by federal funds. Of the 21 programs which had a research component of some kind, nine indicated that the research was being carried on by the theatres themselves, four said the schools were doing the research, two described cooperative programs between schools and theatres, and three had contracted the research component to a local university. As might be expected, the least formal research was being conducted by the theatres. A few conceded

that their "systematic evaluation program" consisted of reading the letters sent to them by students and talking informally with teachers. More used questionnaires, either to ask their audiences whether they enjoyed the productions or to ask for assistance in planning future seasons, or both.

To judge from the responses, none of the professional theatres queried had the trained personnel or the resources or the interest to mount and maintain a serious research and evaluation effort. But at the same time, most of the respondents indicated that they realized it would be to their advantage to have such a program.

Quite naturally, those research programs that were conducted by school systems tended to focus attention on matters of concern to the schools. The most sophisticated research programs appeared to be those conducted by universities. Since the university-based research components were, like the programs themselves, often supported by U.S.O.E. funds, it is not surprising that they, too, tended to direct attention almost entirely toward educational questions. For example: "Do the students, teachers, and principals approve of the program?" "How could it be modified to fit more comfortably into the curriculum?" "Are the students learning the plays?" and so on. There was some effort to determine whether seeing a specific play influenced student attitudes, but the university researchers, understandably, avoided the thorny problems of dealing with the aesthetic and affective dimension of the programs they were evaluating. The information from the questionnaires indicated there was, so far, no research program approaching CEMREL's in scope or extent. The questionnaires, supplemented by sample evaluative instruments and data summaries that were kindly forwarded to us by some respondents, indicated there was little for us to learn from any of these research efforts.

However, as we came to realize how widespread were attempts to bring professional theatre to the schools, and how many different forms these attempts took, and as we found how little the people in the various programs knew of one another's efforts, we became convinced that, the research question aside, there would be considerable value in a simple directory of school-theatre programs. For our own purposes, information on other school-theatre programs would enable us to evaluate the ELT Project more intelligently and

to draw upon the experiences of other programs to recommend modifications in it.

We had found, in compiling the returns from the first two questionnaires, that the programs we polled differed greatly in their intensity of involvement in education, but that certain features were common to many of the programs. Eleven of the programs indicated they provided teachers with special curriculum materials; 14 provided in-school visits by theatre personnel; nine offered in-service training for teachers; four provided books for students; four held classes for students. (More than one sort of service was often provided by a company.)

The funding for the programs we surveyed was from every source imaginable, but Title III (ESEA, 1965) was the most common source of support. Fifteen theatre companies indicated some part of their support came from Title III, with eight supported from Title I. Only six had direct grants from national foundations (including the National Endowment for the Arts). Ten were funded by local school boards, nine by private organizations, and, in nine cases, students paid part of the cost of a program. One received help from a university, five had local grants from sources other than schools, and five received support in part from state councils of the arts. Finally, two theatres just wrote off their program as "loss."

In the fall of 1969 we distributed another questionnaire which repeated some of the questions asked the year before, in an effort to keep us up to date on these theatre programs and their content, and to discover whether there were still funds available for theatres engaging in educational efforts. We also wished to know if any new programs might have been undertaken. Most of all, though, we wanted to learn more about some of the particularly interesting, imaginative programs still in existence at the time. (The birth and mortality rates of such endeavors are fantastic.) The original list of professional theatres had been supplemented as we learned more about theatres then currently engaged in educational programs. Several theatre companies were added, and others, no longer in existence by the fall of 1969, were dropped from the list, as were some which had clearly indicated they had no programs involving young people. Fifty-five inquiries were sent out in the fall of 1969. Forty theatres responded to this second questionnaire. (Twenty-eight of those companies contacted returned all of CEMREL's questionnaires.)

Of the 40 theatres returning the 1969-70 questionnaire, 35 replied that they were cooperating currently with local school systems, and only five replied that they were offering no special educational services to local school systems. The information obtained from these last questionnaires, supplemented by follow-up phone calls and correspondence and by data obtained earlier or from other sources, forms the basis of the directory of school-theatre programs which is Part Two of this volume.

Preceding the directory, though, are brief but detailed accounts of several of the most ambitious and successful educational efforts of professional theatre companies. First, there is a description of the Educational Laboratory Theatre Project, the largest and most expensive such program ever undertaken. (A multivolume report on the three years of this Project has been published by CEMREL, and the reader is referred to it for additional information.) Then, there are reports on four programs which represent points on a continuum of theatre company involvement. The first of these is Rhode Island's Project Discovery, a locally financed continuation of the Educational Laboratory Theatre Project, centering around student attendance at productions of Adrian Hall's Trinity Square Repertory Company. The second is Marcelle Felser's Vanguard Project in Pittsburgh, which brings professional productions of literary plays into the schools and brings actors and theatre technicians into classrooms. The third is the Student Residency Program of the Minnesota Theatre Company, which increasingly has been involving teachers and student apprentices in the work of the professional theatre. The last is Frank Wittow's Academy Theatre program in Atlanta, which emphasizes the total involvement of theatre artists in the educational process. Project Discovery and the Vanguard Project resemble one another in emphasizing the performance of "literary" plays. The Academy program and, increasingly, the Minnesota program, emphasize improvisation and the creation, with student participation, of new plays on topics of current importance to students.

## The Educational Laboratory Theatre Project

The Educational Laboratory Theatre Program was born during the summer of 1965. It was conceived as a cooperative interagency venture, involving programmatic support from the National Endowment for the Arts and two Bureaus of the U.S. Office of Education,

aimed broadly at exploring the ways in which an institution of the arts can join with the schools to make theatre education a vital and relevant factor in the educational process.

The plan envisioned the establishment of a resident theatre company of top professional calibre, in three major cities of the United States, to provide secondary school students with an encounter in first-rate live theatre. Its purposes were several: 1) to stimulate concomitant learnings from this encounter which would carry over into English, history, social studies, and other courses, even including the sciences; 2) to provide a research situation in which to assess the impact of this theatrical encounter on the secondary school student; 3) to make it possible for plays to be presented for the adult community on weekends; and 4) to provide the basis for such a resident company to continue serving the community and the schools with its own funds after the laboratory theatre had run its course.

Overall, the focus of the program is on the educational values of exposing high school students to regular experiences in living theatre; the Project sought to build on these experiences to increase students' perceptual and communications skills, to enhance their academic work in other disciplines, and to develop increased enjoyment from the study of world literature generally.

In terms of Federal support, the Project was conceived as a three-year venture, contingent, of course, on annual appropriations and, to some extent, on the degree of community response, cooperation, and support.

A number of cities were considered as potential sites, but only in Providence and New Orleans was it initially possible to bring together all of the complex factors essential to the establishment of the projects beginning in the fall of 1966. These factors included the interest and commitment of local school officials, the willingness and ability of community leaders to provide a theatre, and the availability of Title III (Elementary and Secondary Education Act) funds, among others.

School officials in New Orleans and Providence submitted Title III proposals by the May 25, 1966, deadline; these were subsequently approved, additional Title IV funds were committed, and contracting negotiations were completed in time to make the projects operational in each city that fall. Funds from the National Endowment for the Arts were made available earlier in the summer to both theatre companies, to enable them to recruit the necessary members of the professional companies, and to move into production for an October opening performance for students in Providence and a mid-November opening in New Orleans.

An independent nonprofit organization--Repertory Theatre, New Orleans--was set up, with Stuart Vaughan as its director, to manage and operate the production company. In Providence, an existing theatre company--the Trinity Square Repertory Company--was designated as the producing organization for the Rhode Island project. Its artistic director was Adrian Hall.

During 1966-67, the Trinity Square company presented (to 35,000 high school students throughout the State of Rhode Island) a series of four productions: St. Joan; Ah Wilderness; A Midsummer Night's Dream; and The Three Sisters. These plays were augmented by several additional productions to form an adult subscription series which was offered to the community-at-large in evening performances. Student plays were presented in the Rhode Island School of Design Auditorium, while the additional plays in the adult series were performed in the Trinity Square Theatre, the group's limited capacity home playhouse.

Repertory Theatre, New Orleans, performing in the downtown Civic Theatre, presented Charley's Aunt, Romeo and Juliet, Our Town, and The Rivals during 1966-67. Some 38,000 students in grades 10, 11, and 12 from high schools in the New Orleans metropolitan area attended these productions, which were also offered as an adult subscription series three evenings each week.

In each location, carefully designed instructional materials and teacher guides for all school productions were prepared for classroom use, and members of the theatre company made extensive school visits to augment the instructional program in student and teacher workshops, assembly presentations, demonstrations, and classroom

discussions. These activities (as well as organization of the bussing schedules) were coordinated by school personnel, working closely with the theatre staff.

In addition to the financial support provided locally to help underwrite the cost of leasing the theatres, funding was derived from three separate Federal programs. During the first year, approximately $300,000 was provided from the Title III, ESEA program to each of the two projects; Title IV of ESEA provided approximately $176,000 to each project; and the National Endowment for the Arts provided $165,000 to each project, principally to cover basic design and production expenses.

## The Second Year

As the program moved into its second year in New Orleans and Providence, the level of Federal support remained approximately the same. The Trinity Square Repertory Company in Providence produced Julius Caesar, The Importance of Being Earnest, and Miller's adaptation of An Enemy of the People; in addition, the Trinity Square developed an in-school project called "The Rhode Show," an informal dramatic program which was toured to most of Rhode Island's high schools. In New Orleans, the Repertory Theatre presented The Crucible, A Midsummer Night's Dream, Saint Joan, and Tartuffe.

In late summer of 1967, Los Angeles was established as the third site for the Laboratory Theatre Program. The Los Angeles school system had been interested in establishing a Laboratory Theatre Project from the beginning, but it was not until mid-winter of '66-'67 that officials there were able to bring together all of the necessary components (including a high degree of financial support from local sources) to submit a viable base proposal under Title III.

The Los Angeles Project differed slightly from those under way in Rhode Island and New Orleans in that only 10th grade students, numbering approximately 34,000 attended each of the four major plays being produced for the schools by the Inner City Repertory

Company during 1967-68. These four plays were Tartuffe, The Glass Menagerie, The Sea Gull, and A Midsummer Night's Dream. The same students were scheduled to attend the plays each year.

The Inner City Repertory Company was formed to produce the Laboratory Theatre plays, and provide other curriculum enrichment activities, under a subcontract with the Los Angeles Board of Education. The company was housed in facilities provided by the Inner City Cultural Center, Inc., a new nonprofit organization which agreed to serve as the host group for the Laboratory Theatre company. This organization obligated itself to raise locally the funds necessary to renovate and equip a new theatre on Vermont and Washington in downtown Los Angeles.

The amount of support from Federal sources for the Los Angeles project the first year included $165,000 from the National Endowment for the Arts in a grant made directly to the ICCC to cover production costs for the four Laboratory Theatre plays; and a total of $649,000 from the Office of Education in a grant to the Los Angeles schools, $473,000 of which came from Title III and $176,000 from Title IV of the Elementary and Secondary Education Act. Of the $649,000, an amount totaling $352,000 went to the Inner City Cultural Center to cover operating expenses for the four productions; the remainder covered direct educational costs to the school system (i.e., administrative, bussing and curriculum development).

## The Third Year

During the 1968-69 season, the Trinity Square Repertory Company mounted three plays for student audiences and, in addition, a new version of the "Rhode Show" which toured the schools. The first play was Red Roses for Me. The second was a Grotowski cum Adrian Hall rendition of Macbeth. This was followed by a cast-written improvisation upon Melville's Billy Budd, fitted to the redesigned auditorium that had been provided for the production of Macbeth.

In New Orleans, the season was Arms and the Man, Twelfth Night, a new version of An Enemy of the People, and, finally, a program of two Ionesco one act plays, "The Bald Soprano" and "The Chairs."

An innovation during the season was a dramatized introduction to "absurd" drama that was organized by Shirley Trusty, the Project Supervisor, to tour the schools prior to the Ionesco bill.

In Los Angeles, the season consisted of A Raisin in the Sun, Our Town, Macbeth, and a rock version of The Fantasticks. Additional theatrical activities at the ICCC--visiting companies, special "nights," tryouts of new plays--supplemented the ICRC's productions for students, and the community was additionally involved in the ICCC's educational and apprenticeship programs.

## The Fourth Year

An intensive and broadly-based campaign to "Save Project Discovery" was carried out in Rhode Island in early 1969, with the result that enough school committees throughout the state appropriated funds for continuing the Project that a majority of Rhode Island high school students continued to attend plays at Trinity Square as a regular part of their educational programs. This locally-supported continuation of the ELT Project is dealt with separately in the next section.

In New Orleans, although elaborate plans for a fourth season were announced, the company collapsed from lack of prospects for community support in the summer of 1969. Stuart Vaughan resigned and the company dispersed. Despite this, certain administrative personnel, along with the theatre's board, persisted in their efforts to revive the theatre company.

Miss June Havoc agreed to take over as artistic director of the reconstituted company, and monied and influential people were involved in promoting the theatre. A new building, a deconsecrated nineteenth century synagogue, was purchased and converted into a small house with a thrust stage. In the late spring of 1970, the new Repertory Theatre, New Orleans opened its season with a gala premiere.

In Los Angeles, during the season, the productions for students were West Side Story, Room Service, and Anouilh's Antigone. In addition, a production of "The Bald Soprano" toured the schools;

an expanded program of classes in the performing arts was undertaken; a monthly amateur night, to give local artists an audience and encouragement, was established; and more special events and visits by troupes and performers with particular appeal to the minority communities were scheduled.

## Project Discovery in Rhode Island (1969-70)

In Rhode Island, the federally-funded Educational Laboratory Theatre Project (referred to by officials in that state as Project Discovery) ceased to exist in May of 1969. What follows then is an account of a locally supported school-theatre program which grew out of the federal project. Since 1969-70 was its first year as an independent operation, it seems best merely to describe the events of that year.

An intensive drive to "Save Project Discovery" had resulted, in the spring of 1969, in a pledge, by Governor Frank Licht, of $40,000 in state funds to cover the Project's administrative costs and in the appropriation of about $80,000 by local school districts to purchase student admissions to Trinity Square plays. Don Gardner, English Consultant to the Rhode Island State Department of Education, was put in charge of the Project, and Richard Cumming, Trinity's composer-in-residence, was to prepare curriculum materials and help plan in-school educational services.

Adrian Hall had chosen as a theme for the coming season "The New American Drama." Of five plays, two would be world premieres, one was being reworked by its author for the Trinity production, and the other two were by established contemporary American authors. Four of the season's five plays were to be available to students. Hall made extensive modifications in his auditorium; seats were removed and the acting area was converted into a huge triangular thrust-type stage.

The first production was Robert Lowell's Old Glory, which opened to a student audience on the morning of September 29. The participating school districts were paying $2.50 per student per play plus the costs of transportation; and, for Old Glory, a total of 18 daytime performances for about 10,000 students were scheduled.

The curriculum packets that went out to the schools were less elaborate than they had been under the federal grant. A major item in most of them throughout the year was an interview with or a statement by the play's author. Also included were bulletin board materials and lists of related books, films, and records. Texts of the plays were not provided to students, though copies of the Hawthorne short stories used in the Lowell play and, later, copies of The Skin of Our Teeth, were given to teachers.

In October, Trinity Square sponsored a New American Drama Forum which featured two of the season's authors, Robert Lowell and James Schevill, artistic director Adrian Hall, and an English instructor at Rhode Island School of Design, Hugo Leckey, talking about the plays and the need for new developments in American theatre.

The second Trinity production, was William Goyen's House of Breath, Black/White, a memory play about two families in a small Texas town. Several of the characters were represented by two performers, one black and one white. This play was done in Trinity's small house and not formally offered to students. The third play of the season, and the second one offered as part of the Project Discovery program, was Wilson and the Promise Land, a new play by Roland Van Zant. In addition to its adult showings, Wilson was presented at 15 matinees for over 7,000 students.

In December Project Discovery offered students a series of Saturday theatre workshops similar to ones offered during previous years. The purpose of the series was to give interested students a chance to broaden their theatrical knowledge through working regularly with professionals. The actors conducting the classes were the same concerned individuals who had been working intensively with Rhode Island students in workshop sessions for several years. Music, dance, acting, directing, and other aspects of the theatre arts were discussed in lectures, and then students were divided into sections and rotated between activities. Attended by about 250 Rhode Island teenagers from all over the state, the program was so popular that a series of advanced workshops was offered in the spring.

The fourth play of the season was Thornton Wilder's The Skin of Our Teeth. Beginning in late January, it ran through February and played to more than 10,000 students at 17 performances. The final production of the year was the world premiere of James Schevill's Lovecraft's Follies. Based loosely on the horror-fiction of Providence author H. P. Lovecraft, its cast of characters included Tarzan, Hitler, and J. Robert Oppenheimer, and its spectacles ranged from a moon landing to a human sacrifice, all set to a rock score by Richard Cumming. It opened in March and received glowing reviews. The critics' enthusiasm was shared by almost 8,000 students who attended 13 morning and matinee performances.

In the spring, Trinity also offered to participating Project Discovery schools a new edition of a touring "Rhode Show." Several programs were available. One, titled "The Faces of War," explored "man's eternal pastime" from the time of the Greeks to the present through dramatic readings and song. Another consisted of readings from Spoon River Anthology by Trinity actor Timothy Taylor and his actress wife, Maggie Peach. The Spoon River program was the more popular. The Taylors' performances were followed by informal talk sessions with the students. (On a number of occasions the program generated so much interest that students wrote their own poetic epitaphs for Spoon River citizens that Master's had omitted from his work.) Another program, offered in 15 schools in May, was a lecture-performance by author-actor-director Henry Butler, entitled "Who Needs the Arts?" in which he developed the idea that we are all artists.

Finally, there was a program of readings from modern poetry (including student-written poetry) that was put together by students in the advanced acting class, with the assistance of a member of the Trinity company. This program, called "Contemporary Salad," played in fifteen schools. In total there were over 130 in-school presentations reaching over 20,000 students.

During 1969-70, more members of the theatre company were working directly with students than had done so during the three years that the Project was federally funded. Actors helped to direct school or college productions; others were deeply involved in the Saturday workshops. A few members of the Trinity Players became

instructors in theatre arts during the summer months, and Richard Cumming was appointed Director of the Governor's School, a summer arts program for gifted high school students.

But the most significant thing about the fourth Project Discovery season, according to Don Gardner, was that it happened at all. Twenty public and thirteen independent schools brought their students to the theatre and contributed over $80,000 in seat money. There were some complaints by teachers and administrators that the season of plays was too innovative to provide a balanced educational program. Some schools threatened not to participate in subsequent years unless more established playwrights are represented; but eight school systems have already (August, 1970) appropriated funds for a fifth Project Discovery season and Governor Licht has again set aside $40,000 from his contingency fund to provide for administrative costs and curricular materials. And Project Discovery seems to be on its way to becoming a permanent part of the Rhode Island educational scene, with the schools becoming patrons of one of the best of current regional theatres.

## The Vanguard Theatre Project

The Vanguard Theatre Project was incorporated as a non-profit educational institution in Pittsburgh Pennsylvania in June, 1967. When Vanguard had first begun in 1961, its basic premise was that

> classic theatre of high artistic standards of excellence, professionally organized and staffed to function as a concomitant of the educational process, will make major contributions to the basic learning situation and will add cultural enrichment and intellectual adventure to the academic routine.

The educational work which the Theatre Project carries out each year is based on this statement of belief. The Vanguard Theatre's program has always dealt with the high schools, but recently it has begun to work with students in small colleges, and will soon begin to involve the junior high schools.

The project was originally conceived and initiated by Mrs. Marcelle Felser and Mrs. Miriam Cherin as the Vanguard Projects Division of the Pittsburgh Playhouse, and was described as "a fully professional mobile theatre company bringing classic theatre to the high schools of Pittsburgh and Allegheny County." From its inception in 1961 Vanguard was an artistically and financially independent branch of the Pittsburgh Playhouse. A method of operation was carefully devised during its first two years of existence which had the support and cooperation of the Playhouse management and board, and which has continued to serve the Vanguard Company well in the years since its incorporation. Arrangements were first made in 1961 with the Pittsburgh Public Schools and adjacent school districts in Allegheny County. "Seed money" in the amount of $160,000 was sought to support a three-year experimental period. By the fall of 1962, with pledges of $75,000, including a grant from the Rockefeller Foundation, and promises of major pieces of equipment from local individuals and corporations, it was decided to move into the operational phase, with the first production planned for February, 1963. A small professional company was assembled: two actors, one actress, two stagehands and an assistant stage manager. One of the founders, Mrs. Felser, doubled as the creative director and as an actress in the company. The other founder, Mrs. Cherin, filled the positions of both general manager and stage manager. The set designer and technical consultant, Mr. Thomas Struthers, the third officer and director of the company since its beginnings, drew up the specifications for and supervised the purchase of the original technical equipment. The structure of the company and the method of operation which was set up at the beginning have remained about the same. The present staff is composed of a small group of technicians and artists devoted to a particularly flexible, adaptable form of theatre. In addition to the Creative Director, Business Director, and Technical Director and the small company of professional actors, the staff consists of a company manager, a carpenter, an electrician and an assistant, and an assistant stage manager. Over the years, artists have been "jobbed in" only on a few special occasions, and the members of this unusually long-lived ensemble have now been playing together for almost seven years.

The Vanguard Company performs for student audiences in their own schools, during the regular school day. The Vanguard Theatre productions are reinforced and supplemented by what is called The Vanguard Classroom Project.

The Vanguard Theatre, typically, will present a fully-mounted eighty-minute theatre production in the auditorium of each high school. Completely mobile, two trucks carry all the Vanguard equipment, i.e. sets, costumes, lights, sound, and even backstage and dressing room gear. This way a consistently high level of artistic quality is assured for each performance despite varying physical facilities. The plays are clearly "adult" ones, chosen by Vanguard; there is no patronizing of the students, and there has been no trouble with the schools over play selection or interpretation. Over the past seven years, the following productions have been toured to the high schools in Pittsburgh and the surrounding area.

FALL TOUR -- 1963

THE SINNER AND THE SAINT

Act I -- Scenes from Richard III by William Shakespeare
Act II -- Scenes from St. Joan by George Bernard Shaw

25 performances in 17 Pittsburgh high schools
20 performances in 18 county high schools

SPRING TOUR -- 1964

A PLACE CALLED DESTINY

Act I -- Scenes from Henry IV by William Shakespeare
Act II -- Scenes from Look Homeward, Angel by Ketti Frings

25 performances in 18 Pittsburgh high schools
26 performances in 25 county high schools

FALL TOUR -- 1964

ANTIGONE by Jean Anouilh

25 performances in 16 Pittsburgh high schools
28 performances in 25 county high schools
1 performance at Waynesburg College

SPRING TOUR -- 1965

TRIO (3 one-act plays)

"The Boor" by Anton Chekhov
"Impromptu" by Tad Mosel
"Where the Cross is Made" by Eugene O'Neill

25 performances in 16 Pittsburgh high schools
28 performances in 23 county high schools

FALL TOUR -- 1965

RHINOCERITIS

Scenes from Rhinoceros by Eugene Ionesco
"The Informer" by Bertoldt Brecht

33 performances in 16 Pittsburgh high schools
9 performances in 8 county high schools
1 performance at Indiana State College

SPRING TOUR -- 1966

OF THEATRE AND 'HAMLET'

Scenes from Hamlet by William Shakespeare

35 performances in 17 Pittsburgh high schools
8 performances in 7 county high schools

FALL TOUR -- 1966

CYRANO DE BERGERAC by Edmond Rostand

24 performances in 15 Pittsburgh high schools
8 performances in 7 county high schools

SPRING TOUR -- 1967

THE GLASS MENAGERIE by Tennessee Williams

24 performances in 15 Pittsburgh high schools
7 performances in 6 county high schools

FALL TOUR -- 1967

PRODUCTION 10

Act I -- Scenes from Caesar and Cleopatra by George Bernard Shaw
Act II -- Scenes from Elizabeth the Queen by Maxwell Anderson

24 performances in 15 Pittsburgh high schools
8 performances in 7 county high schools

SPRING TOUR -- 1968

ALL MY SONS by Arthur Miller

24 performances in 15 Pittsburgh high schools
7 performances in 6 county high schools
15 performances in 14 schools of a supplementary tour to replace an aborted Title III project

FALL TOUR -- 1968

THE TRIAL by Andre Gide and Jean Louis Barrault

21 performances in 15 Pittsburgh high schools
8 performances in 7 county high schools
2 performances at 2 Allegheny County Community College campuses

FALL TOUR -- 1969

VARIATIONS ON A THEME in two parts

"The Killer" by Eugene Ionesco (Part I)
"The Burnt Flower Bed" by Ugo Betti (Part II)

24 performances in 15 Pittsburgh high schools
8 performances in 7 county high schools

WAITING FOR GODOT by Samuel Beckett

12 performances in junior and community colleges

SPRING TOUR -- 1970

ANTIGONE by Jean Anouilh

24 performances in 15 Pittsburgh high schools
8 performances in 7 county high schools

The Vanguard Classroom Project, which also involves the members of acting company, is conducted in a school's classrooms while the technical set-up for the production takes place in the auditorium. The actors perform materials prepared by Mrs. Felser specifically for English and American History classrooms. This Classroom Project, developed for the "purpose of using the actor/artist as a specialist in the classroom," is an educational first and has been

adopted by other theatre companies. The Vanguard company believes that

> the actor/artist, using his talent and training, can heighten appreciation of poetry and literature, demonstrate the use of the spoken word as a beautiful instrument, and bring to life many important moments in our history through the interaction between himself and the student in the classroom.

Six programs are offered per day--four in English and two in social studies or history. These are selected by the school from among the following 16 programs.

ENGLISH

WILLIAM SHAKESPEARE -- RANDOM READINGS (for 11th and 12th grades) from Merchant of Venice, Julius Caesar, Richard II, The Taming of the Shrew, etc.

e.e. cummings -- ON BEING A POET (for 11th and 12th grades) readings from Cummings' poetry, essays and lectures

POETRY AS A FORM OF DRAMATIC PRESENTATION (for 10th, 11th and 12th grades) selections from Robert Frost, Robert Browning, Rudyard Kipling and Alfred Lord Tennyson

PORTRAITS IN POETRY (for 9th and 10th grades) beautiful portraits perfectly designed by the poet's imagination and skill

CHARACTERIZATION IN DRAMATIC LITERATURE (for 10th, 11th, and 12th grades) character portraits by Elmer Rice, George Bernard Shaw, Bertoldt Brecht

LITERATURE THROUGH PERFORMANCE (for 9th, 10th, and 11th grades) "The Tell Tale Heart" by Poe, from "Death in the Family" by Agee, "The Secret Life of Walter Mitty" by Thurber

HARPER'S FERRY by Stephen Vincent Benet (for 10th, 11th, and 12th grades) abridged version of a classic historical poem

POETRY AS AN INTENSE FORM OF COMMUNICATION (for 10th, 11th, and 12th grades) selections from Carl Sandburg, Walt Whitman, Sara Teasdale, Langston Hughes, etc.

THE SPOON RIVER ANTHOLOGY by Edgar Lee Masters (for 11th and 12th grades) excerpts from this outstanding "play for voices"

THE ART OF MONOLOGUE (for all grades)
classic monologues by Ruth Draper and Lucille Fletcher

THE BLACK POET SPEAKS (11th and 12th)
a collection of poetry by black artists - some well-known, others recently recognized - selected to reveal the beauty and intensity of emotion of this important element of American literature

AMERICAN HISTORY

JEFFERSON-HAMILTON -- THE LINES WERE DRAWN
a dramatic presentation of the long and bitter rivalry between these two key figures in early American politics

THE LINCOLN-DOUGLAS DEBATES
excerpts from these historic debates linked together by lines from Sandburg

DARROW VS. BRYAN -- THE SCOPES TRIAL
portions of the famous "Monkey Trial"

LETTERS FROM MISSISSIPPI
from a collection of letters written by the volunteer students who went to Mississippi in the historic summer of 1964 to aid in voter registration

THE SACCO--VANZETTI CASE
from actual testimony and writings concerning the famous, unique legal puzzle

The company is scheduled into a specific school for one or two "performing days," depending on the size of the school. A "performing day" is made up of the production in the auditorium and the six classroom programs. A fee for each "performing day" is paid by each school participating in the Vanguard Project.

The Vanguard season includes the touring of two productions during the fall and spring semesters, with each play scheduled for approximately forty-five performances and reaching around 35,000 students. The first tour opens in October and runs through early January. The second one runs from February to May. During the spring and summer the directors develop the plans for the coming year. Mrs. Felser selects materials for the forthcoming productions and new classroom programs. Mrs. Cherin arranges shop and rehearsal accomodations and sets up performing schedules for the forthcoming productions. Both directors begin consultations with set, lighting, and costume designers and explore new creative developments and possible sources of funding. Rehearsals begin in mid-September each year.

The "performance day" fee was arrived at after an experimental period of operation which was totally funded. Vanguard's work has gradually extended to a larger number of schools, including private schools and colleges. By 1965, a policy of charging $500 per performing day for most schools had been worked out.

The Pittsburgh Public Schools, testifying to their belief in the importance of Vanguard to their schools, has budgeted $25,000 annually for fifty Vanguard "performing days" per year. For some small school districts, the fee was too high. And, over the years, as the schools' economic problems have grown, and the theatre's operational costs have risen, some schools have been unable to continue with the Project despite their high regard for it. Even though the Company's yearly budget remained under $100,000 for eight seasons, constant efforts have been necessary over the past five years to assure funds for the Project's continuation. The company has never had any federal support, but continuous funding by the A.W. Mellon Foundation has greatly helped the Vanguard operation particularly in recent years as other local funds for cultural resources have become more sharply restricted.

Since 1966 the Vanguard staff has regularly sought out the opinions of school officials and English and history teachers on matters of content, format, and ways to maximize the contribution Vanguard can make to the schools and their students. Such feedback sessions, for example, have led to "backstage actor-student seminars" and special theatre workshops for drama classes. And there is currently a strong desire on the part of both the company and the educators that some Vanguard programs be developed for the junior high school level. Members of the Vanguard staff have also participated in many conferences with "teaching" colleges to explore the contributions theatre work has to offer to professional education. And the Vanguard program itself has served as a model for many other theatres and schools.

In spite of the Pittsburgh Public Schools' strong commitment to the Vanguard Project, the schools' own economic problems are becoming critical and they and other surrounding districts can no longer afford two Vanguard visits a year. Consequently, in the fall of 1970, Vanguard will extend its college tour to eight weeks and visit eighteen colleges within a hundred mile radius of Pittsburgh. In particular they will work with junior and smaller community colleges. Then in February, 1971 they will begin a single high school tour which will include a larger number of schools and, in some cases, involve longer visits at the schools. The Vanguard staff is exploring ways to increase student and teacher involvement so as not to reduce the program's impact despite unavoidable cutbacks.

More extensive use of mixed-media and improvisation, for instance, is being considered in the production plans for both the theatre and classroom programs. Forty-eight high school performances in 1971 are presently planned, with estimated budget for June 1, 1970 through May 31, 1971 being $133,400.00, about a quarter of the cost of the Educational Laboratory Theatre Project for a year in any of its sites.

After eight successful years, the Vanguard Theatre Project has begun to explore the possibility of a complete theatre facility which would serve as an educational and cultural resource for the total community. Its directors feel that Vanguard has demonstrated that a relationship between the professional theatre and education is

of great benefit to students. There is abundant testimony that the Vanguard Project has made an important contribution to the curriculum, to the learning process, and to the general enrichment of students' lives.

## The Tyrone Guthrie Student Residency Program

The successes of the Minnesota Theatre Company over the past seven years has been admired and envied by everyone in the regional theatre movement. It has been a prestigious company from its inception and has enjoyed the contributions of many of the finest artistic directors in the country, consistently good reviews, a large community audience, and a substantial subsidy from the Ford Foundation. But, this past season (1969-70) the Guthrie had begun to experience some of the problems which have for some time been afflicting most of the other resident companies in the country. Their audience dropped from 89% of its estimated potential in 1968-69 to 75% this past season, the various grants were gone, and the deficit was greatly increased.

Much of the Minnesota Theatre's educational work up to the present had been sponsored by federal funds. Title III money had for several years enabled the company to bring students from Minneapolis and seven surrounding counties to the theatre for one or two of the productions, and had provided a number of additional services similar to those being offered by other resident companies around the country during the same period of time. The services included in-school visits by members of the artistic and technical staffs, special study materials for teachers and students, symposia, slide presentations, and teacher-training sessions. In addition to the federally supported high school programs, there was a junior college program financed jointly by the Minnesota State Arts Council, the Minnesota Theatre Company, and the junior colleges, themselves. Special reduced student rates for evening performances were also offered.

Despite the decrease in income from grants, the Guthrie, in cooperation with the Minneapolis Board of Education, launched a new program for Minneapolis high school students in 1969. The company's philosphy was that their professionals should refine their thinking

about their craft enough to teach it, and, further, that young people interested in the performing arts and a possible career in theatre should be exposed early to the pressures and the disciplines of the profession.

The program, referred to as the Student Resident Program was scheduled to begin in the spring. It was to include a small number of talented Minneapolis high school students in an intensive training program over an eight month period. The main objective established during the first year of operation was to give this group of students introductory theatrical training of a high quality through the opportunity to work directly with the Guthrie's professional staff in the theatre. The Residency Program was initially planned to reach high school juniors specifically in the hope that they could return to their individual high schools and function as teacher assistants in the drama departments the year following their training as apprentices.

In January, 1969, two teacher-interns (drama teachers) were selected; they continued to be paid their full salary by the Minneapolis Public School System while they spent half their time in the schools and half as members of the Guthrie staff. These interns, together with several experienced members of the Guthrie staff, selected the students who would take part in the program. An application form was sent out to city senior high school students. English and drama teachers in each high school were asked to encourage students of different backgrounds and achievement levels to apply to the Guthrie, so long as they displayed "a marked interest in the theatre and a certain amount of initiative and maturity." A total of 26 student-residents were chosen for the first season.

The program began formally in April 1969 when the students began rehearsals as extras for the Guthrie production of Julius Caesar. In addition to the rehearsals, they attended Saturday morning classes in voice, movement, music and the dance. They also attended lectures on the ethics, policies, and history of the theatre. Demonstrations by the make-up specialist and costume and set designers helped them to become aware of the total staging of a play. During the spring, while the schools were still in session, each member of the group of apprentices was excused from classes, but received school credit for his completion of that part of the residency program.

The production of Julius Caesar opened in late June, and the students, in addition to performing, began a seven-week summer workshop session. It was held Monday through Friday, from 9:00 a.m. until 4:00 p.m. Mornings were concerned with classes in voice, movement, mime, fencing, and sensitivity training. A master lighting class involved some of the group; others went to the Minneapolis Institute of Art for classes in make-up, costume, and set design; a few took modern dance as well. The participating teacher interns conducted a short series of classes for the students during which they discussed each of the plays which the Guthrie Theatre and the Other Place Theatre produced that season in Minneapolis. The interns approached the productions from all angles--sometimes reading the script first and then seeing the performance, sometimes seeing the performance first and then discussing it afterwards. They discussed interpretations, improvised scenes from the plays, and invited actors to talk about each production.

The afternoon sessions of the summer workshop were devoted to several specific projects. Two tour shows were developed, one designed for presentation in classrooms, the other prepared for larger audiences in high school auditoriums or cafeterias. A third afternoon project was the writing and editing of T.V. shows by the students for use on educational and closed circuit T.V. The ten shows, each one-half hour in length, concerned the production of Julius Caesar, the student intern program, and various aspects of the Guthrie Theatre itself.

Some of the students involved in the seven-week session concentrated on the technical aspects of the theatre and became apprentices to the stage managers, the lighting designer, the property master and the costume shop staff. Three boys became assistant stage managers for the Guthrie production of Uncle Vanya, and five of them were strikers and extras in Mourning Becomes Electra.

In the fall of 1969 the same group of student apprentices continued their association with the Guthrie Theatre. They were excused from their classes at noon and worked at the theatre from 1:00 to 3:00 p.m. daily. They were given credits toward English and Drama courses after this second portion of the program was completed. During the fall session they participated in matinee performances of Julius Caesar and in at least 30 performances each of the two 40 minute touring shows they had developed during the summer session.

No charge was made for the classroom touring show, which consisted of selections from Shakespeare and was well received by fellow students.

The show designed for auditorium use was composed of songs, poetry, and bits from Shakespeare and Oh, What a Lovely War. This tour received an auditorium fee which varied from $50 to $75. A third show was added in the fall, Rhythm of Violence by Lewis Nkosi, a full-length African play, directed by one of the theatre company's black actors and concerned with apartheid and revolution in South Africa. This particular show was performed for Minneapolis' Board of Education members, and, at their urging, later performed at The Other Place Theatre (the Minnesota Theatre Company's smaller theatre) for high school students who were bussed in by the school system. Following each of the six performances of this play, the cast held a 45 minute discussion with the audience.

A number of other activities took place during the fall session. The shows which had been developed for use on educational and closed-circuit T.V. were taped and several apprentices worked on a tour show appropriate for junior high school use. All of the high school students attended eight acting sessions taught by a member of the Guthrie's ensemble. Two of the students who wanted to direct their own shows worked with a member of the staff who supervised their work on two plays, After the Rain and The Rats.

At the end of the summer session and again at the end of the session in December, the student group had a "show and tell" day. All of their accomplishments were displayed for their parents, teachers, members of the Board of Education and Guthrie personnel.[1]

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[1]The first year of The Guthrie Student Residency Program was funded in a number of ways. The teacher interns were paid by the Minneapolis Board of Education; ESEA Title III paid fees for the directors of the two summer tour shows and the fees for the voice, mime, and sensitivity training coaches. The Board of Education paid the cost of the services for the two directors involved in the fall program. The Guthrie Theatre donated tickets for all performances held there and at the Other Place Theatre. Appropriate

College scholarships were sought for the students who were felt to have contributed most to the Program and to have benefited from it the most fully. At this time, scholarships have been awarded five of the students at leading drama schools, and five others have been accepted into leading university drama departments such as Brandeis and Carnegie-Mellon. The black students in the program thus far have received the most advantages from participation in the Residency Program in terms of scholarships and admission to drama departments. Other universities such as Wayne State and Purdue have shown a great deal of interest in this program and its potential.

At the end of the first season of the program, the Guthrie staff called it a distinct success and indicated that the student apprentices had adapted themselves to an adult professional situation which had demanded of them a considerable amount of growth and maturity. The students' evaluations testified that the experience had been a significant one for them. They expressed enormous pleasure in discovering that they were able to cope with the challenges, and in being treated as peers by the artistic and technical staffs.

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space for all of the Program's activities, such as the rehearsals and classes, was donated by the Guthrie. Many of the Guthrie staff gave freely of their time to the students--the fencing master, the lighting class master, the public relations director, the make-up and wig personnel, the costume designers, set designers, stage managers, the assistant director of Julius Caesar, the musical director and the choreographer. One Guthrie administrator donated one-third of her time to the Program.

"The Stagehands," a volunteer group of women from the community, arranged to pay the twelve student apprentices who needed to earn money in order to participate over the summer months. Four students qualified for national aid under various poverty programs, and the other eight were paid $150 each for the entire summer of participation.

It was agreed by the staff that the major weakness of the first year's Student Residency Program was a too complicated schedule, which attempted to expose the group to too many facets of the theatre within the time given, and with too little emphasis on in-depth experiences. Many students had indicated the desire for more time to explore a particular field of interest. The students' own evaluative comments and ideas helped to shape the second year's program.

This second year of the Guthrie Student Residency Program began on June 15, 1970. The following revised objectives were formulated for the continuation of the program.

1) To provide many stimuli to cause the "theatre turn-on" in secondary school students and teachers.

2) To carry the "turn-on" back to school theatre in order to provide a follow-through of sessions.

3) To provide an opportunity for each participant to expand his experiences in relation to theatrical values.

4) To instill an appreciation of the theatre.

5) To provide for the participants the many aspects of theatre skill and techniques.

6) To become aware of the resources that the Guthrie Theatre can offer the individual, his school and community.

7) To acquaint the participant with the responsibilities, the values and the attitudes of the professional theatre.

8) To stimulate a continuum by exposing elementary teachers to the program's use in their classrooms.

In the second year of the program, enrollment is being extended to include approximately ten teachers from elementary schools and twenty students chosen from applicants between the grades of eight and eleven. Again, the plan calls for the students involved in the program to return to their respective schools after their training

and help to improve school drama programs. The student apprentices are not to be charged a fee for their participation in the program, but each of the teachers involved is to pay $30 for the session and to receive professional credits for his participation.

During the spring of 1970, members of the staff visited all of the junior and senior high schools in the city system to publicize the program. (Although suburban school systems were interested in participating in the Resident Program, it has not been possible to include them during the second year of operation.) Applications were distributed in the spring and contacts made with the English and drama teachers in each school.) The final choice of the participants in the program was made by Guthrie personnel.

The second year of the Residency Program opened in June, 1970, with two afternoon orientation sessions to acquaint the students with the staff, the facilities, the theatre's rules and regulations, and the daily schedules. Students from the first year's program were present to explain procedures and to give the new apprentices an over-all view of the program. Essentially, the summer workshop was the same as that of the first season, but with increased emphasis on the arts of improvisation and the dance. Work was to begin immediately on the creation of new scripts.

All of the students and teachers participated in classes in acting and improvisation, which included group work in techniques, problem situations and improvisation exercises in voice and movement, in dance, and in make-up. In addition to these basic classes, a number of electives in special fields were to be offered, so that each participant could choose two elective "subjects." The electives offered were: scene design, scene construction, light design, costume design, student directing, fencing, public relations, stage managing, house and business management, karate, film making, and playwrighting.

Late in August, all of the students participating in this year's program were to return to the Guthrie to prepare for new shows to be toured in the schools. Second year (1970-71) plans call for an expanded school tour. The number of shows taken into the classrooms and the number of schools will be increased. The students

involved in these two tours will again have released time from school in order to work on the tours and they will be given school credit for their work. The elementary school teachers will be encouraged to earn additional professional growth credits and assisted in using their new creative dramatic skills in their classrooms. Free tickets will be available to the students, teachers, and teacher interns involved in the 1970-71 program.

Funding for the second year of this educational theatre enterprise will come from several sources. Participating teachers will pay their own fee for each session. The Minneapolis Board of Education will meet most of the proposed $2,520.00 budget, with any deficit to be made up by the Guthrie Theatre Foundation.

Academy Theatre

The Academy Theatre of Atlanta, Georgia presents its plays in an old Baptist church which seats about one hundred people. Frank Wittow founded the theatre company and has been its artistic director for the past fifteen years. There are currently seven full-time professional actors in the company, who are assisted by adult and teenage members of the Academy's advanced acting classes. A small administrative staff backs up the acting ensemble.

The Academy's season within its own theatre runs from September to July. Recently, four productions have been mounted each year, and they play three evenings a week in repertory. In addition, a number of plays for children are presented on Saturday afternoons during each season. The professional members of the company teach teenage and adult acting classes in the Academy Theatre building. Members of the advanced acting classes help to conduct an extensive program of workshops. Besides the classes and workshops conducted in the theatre, the professional members of the company carry out other special short-term programs with young people, in the schools and in community centers.

The continuing training which the Academy's actors themselves undergo is intensive. Each actor participates in developmental drama workshops, which are considered to be of utmost significance to the Academy members' growth. Included in these workshops are play

development sessions, gymnastics, improvisational games, and dancing and voice training.

From its founding in 1955, until a few years ago, the Academy Theatre had concentrated on the production of "literary" plays, from the classical to the avant garde. Despite its small theatre, the Academy productions were of high quality and the group had played a strong role in developing community interest in serious theatre. But in the past three or four years, as they have attempted to build a more significant relationship with their city and its citizens, Mr. Wittow and the company have shifted their focus from presenting traditional theatre productions to teaching and to creating and performing new plays of an experimental nature.

This new emphasis on experimental theatre began when the Academy Theatre actors realized that they shared the wish to relate their work more directly to their community and its problems. They came to agree that their future artistic growth lay in the direction of experimentation. They explored new forms of theatre as they sought ways to become more "relevant." The audiences who had been coming to the theatre to see Shakespeare and Brecht were suddenly confronted with improvised plays which reached for an intense and immediate impact through the involvement of the audiences in the play. As the Academy has shifted from traditional productions to radically "new" ones, the audiences they have attracted have included more of the young and artistically adventurous.

The Academy's new orientation has led it to rid itself of most of the external "trappings" of the theatre such as sets and costumes, and to concern itself with the basic relationship between actors and audiences.

The Academy's work in education, prompted by the shift in the company's concerns, and their cooperative work with the Atlanta Public Schools, formally began in February, 1967, when they received a Title III grant from the Atlanta Board of Education to take an original children's play to fifteen elementary schools. From that time on, the company has been exploring new ways of using theatrical techniques in the educational process, while at the same time introducing thousands of Atlanta school children to the art of the

theatre. The Academy's dramatic presentations for the schools have been created with the primary intention of helping youngsters understand themselves and their communities.

The company feels that the manner of their initial approach to the Atlanta schools was very important in helping them to obtain the cooperation they now have, and that the prior achievement of their own identity was a factor contributing to their effective work with the school system. Early in the 1967 school year the Academy requested an opportunity to discuss with educators the schools' needs which could be met by a theatre program and which would, at the same time, fulfill some of the theatre's needs. They proposed the joint development of a program by representatives of theatre and education. The idea was interesting to the schools, and representatives were appointed to initiate such meetings.

The theatre people and educators soon recognized that the actor-audience relationship was very similar to the teacher-student relationship, and that both the teachers and the actors were interested in developing curricula based on student needs. Further, both the actors and the teachers felt the need to make their work more relevant to students' lives. The educators and actors were, further, in agreement that social studies and English instruction in the Atlanta schools were ineffective and lacking in vitality, and that drama held some promise for improvements in both these areas.

After the initial tour of fifteen elementary schools with an original "audience-participation" play, the Academy began to lay further plans for its educational involvement in Atlanta. The company conducted the first of several summer workshops, funded by the Atlanta Public Schools, and called "Creative Uses of Drama for Classroom Teachers." In the fall of 1967, the first Academy Theatre High School Tour visited twenty Atlanta schools. Three original plays were created for high school students for this tour, each of which was accompanied by actor-led student discussions and teacher-workshops.

The cost of the High School Tours the first year was $40,000, obtained primarily through Title III funds from the Atlanta Board of Education and major donations from several local foundations. It

was at this stage too, that Atlanta businessmen began to contribute money to enable the Academy's educational work in the community to continue.

In the summer of 1968 the Academy Theatre received its first assistance from the National Endowment for the Arts, a $10,000 contribution for "Creative Atlanta," the summer drama project initiated by the company and designed for inner city teenagers. Through a series of workshops, young people were helped to create and tour their own "street-theatre" plays and to teach creative drama to groups of younger children. The Atlanta schools gave the student participants fifteen quarter hours of "Independent Studies" credit at the end of the drama workshops. Teacher-training workshops similiar to the ones held during 1967 were conducted again in 1968 and 1969, and continued to be funded by the Atlanta Public Schools. Encouraged in their educational commitment by both the Atlanta School Board and a number of local foundations, the Academy continued to build its program in the schools and the community. People from out-of-state began to hear of the Academy and came to observe their work. Tours to schools in other parts of the state were also begun.

In 1969 the Academy's High School Tour was continued. Funded by Title I, Title III, and local foundations, the touring productions grew mostly out of improvisational work and concerned current social issues. Atlanta school administrators and teachers continued to meet with theatre personnel, evaluating previous Academy work and setting guidelines for the future.

The summer drama workshop program for teenagers in 1969, "Challenge '69," following the same general format as that for 1968, was financed by the Atlanta Board of Education and allowed fifteen quarter hours of credit for participating high school students.

By the start of the 1969-70 school year, after several years of experimentation, the Academy felt that its educational work on the high school level was attaining its objectives: the plays were encouraging audience participation and improvisation, and the issues and themes around which the plays were developed were a reflection of feedback from the students as well as from the teachers.

Each touring play is built through the actors' group efforts. When the group begins, each actor is assigned a scene and structures it. Then the company pulls together its members' contributions, and further structures the total presentation through group discussion and experimentation. The plays are not written out, but continue to change and grow as the actors rehearse and perform them. Two plays developed and presented during the most recent high school tour demonstrate the Academy's use of drama as a tool for investigating needs and concerns that students have in their everyday lives. The first, which was developed during the winter months and toured to fifteen high schools, was a mock political convention, and its primary objective was to give students insights into the American political process by involving them in a facsimile of that process as it dealt with their own school situation and with public issues of concern to them and their teachers. The play was designed to introduce students at first hand to the process by which candidates are nominated and elected, to the responsibilities of the electorate, to problems of leadership, to the role of advertising in the democratic process, and to the specific techniques used in a campaign.

The "convention" ran for one hour, with the actors playing the roles of campaign managers. In each school, the audience of high school students elected a spokesman who represented them and expressed their thoughts and feelings. After a campaign-style musical introduction, the student audience was divided into four groups of 75. A campaign manager (an actor) worked with each group on nominating a candidate to represent their group. Each group had one basic issue assigned to it, upon which its candidate was to run, and it was asked to nominate the student who could best speak for the group on that issue.

After the nominations the total audience reconvened and each of the four chosen candidates began to campaign. Each campaign manager coached his group's candidate, his coaching depending upon the personality of the student nominated. This play created so much interest that one of the local television stations gave high school representatives who had been "elected" free time to present their school's view on a community problem.

The spring production took the form of a meeting of teachers and students within each high school. The performance consisted of a group of representative teachers and students, played by the actors, attempting to discuss with each other a number of their current concerns about their school. The key issues the students confronted the teachers with were the need for the extension of student power and their desire to be able to effect new courses of study, improvement in the cafeteria food, and an "open campus." Once again the audience was divided into sections with direct participation encouraged from the school audience through the actors' discussion with each section. This second tour went out to approximately three-fourths of Atlanta's high schools.

Discussions conducted by Academy actors in individual classrooms prior to the performances involved the students extensively in role-playing. In addition there were teacher-training workshops for 100 social science and English teachers in seventeen Atlanta high schools which enabled them to become more significantly involved in the 1970 High School Tours.

Another educational innovation by the Academy during the 1969-70 school year evolved from the summer program, "Challenge '69." An actress-in-residence at a predominantly white "slum' high school "taught" a regular class using improvisation and theatre techniques. Students enrolled in the course received credit which could be applied toward graduation requirements in social sciences, English, or physical education. In addition to their work with the artist-in-residence in the classroom, the students had teaching assignments in neighboring elementary schools and with 7th grade classes during part of their regular school day. Some of these same high school students began to lead workshops for other classes in their own high school as well. A play which the students developed within the course, entitled Oh, Say Can You See, was presented there in the spring to other students and then to the community. Four of the students who taught in the in-school Drama Workshop have begun salaried after-school drama teaching jobs in coordination with two other inner-city elementary school programs.

Beyond the creation of the high school tour plays during the last year and the establishment of their first actor-in-residence program, the members of the Academy company and some members of their

adult acting class have added three other plays to their growing repertoire of original productions. Two of them, Intermission and Let's Go Fly a Kite, have alternated in the theatre on weekends over the last year, and the third one entitled Cave-Out has been presented each Saturday for younger children. Cave-Out was created by a group of the adults who have been participating in advanced workshops taught by the professional members of the company, and it has been called one of the most highly imaginative and creative contributions which the Academy Theatre has made so far.

The teenagers in the Academy's advanced class have also developed a play entitled, "All Creatures Here Below," which they produced themselves for a series of seven Sunday evening performances to full-houses of teenagers. They received a number of offers to tour the play, but turned them down in order to begin work on a second show. (Most of these students have "work-scholarships" for which they spend a minimum of four hours per week engaged in office and technical work at the theatre during the season.)

The Academy Theatre's functions at this stage of its development are all regarded as educational, with no line drawn between the actor's role as actor and his role as teacher. Its members refer to the Academy as a "laboratory center for the creation of theatrical art and its uses in the community." They have been accused of being less interested in the theatre than in using it as a "tool" for education; and they admit to putting less emphasis on developing "theatre-going" habits among youth than on finding ways to facilitate more creative and open communication. It is the Academy's conviction that too many professional theatre people are interested in education only to the extent that educators can provide audiences for them.

They do feel the need for more theatricality and discipline in their work as they continue to create plays for young people. Their most immediate and pressing need as a company, however, is to expand and train more staff in order to keep their creative drama program growing in Atlanta. The Academy Theatre company has found that their greatest success has been in training their own personnel. They point out that the particular combination of skills, personality traits, and professional goals which are being developed by

the actors now at the Academy Theatre is not being duplicated at other professional acting schools in this country. Nor has the Academy been successful in finding actors who have developed this combination on their own. A full-time training program for additional staffing is planned for the fall of 1970. The Academy's plans for the future have all been made on the premise that the company will remain open to redefinitions of its goals and its attitudes toward theatre, itself.

Present plans call for four actors to be artists-in-residence in four Atlanta high schools for three hours each day during the 1970-71 academic year. In working within the classroom with teachers, these actor-teachers will be compelled to consider drama from the classroom teacher's viewpoint, and not just from the actor's.

Teachers presently in the Atlanta public schools and local graduate students will continue to be served by special workshop programs taught by Academy Theatre personnel. New ways to orient students to the dramatic arts will be developed for everyday classroom use at all educational levels in these workshop programs.

Developmental workshops in the afternoon for the Academy actors will continue, with play development taking place within these workshops. Teenage and adult classes at the Academy Theatre will continue to take part of the actors' teaching time, with some of the advanced members of the classes helping to teach children's classes and participate in the children's productions. They will be paid by one-half of the proceeds from ticket sales. Some of them are expected to become professional enough to be added to the Academy's staff. Meanwhile the resident company will continue to offer full scale productions throughout the year at the Academy Theatre Playhouse. They will probably be experimental plays, though a return to more traditional theatre productions will be considered at any time it seems wise.

The most significant and challenging part of the Academy's schedule for 1970 is referred to as the Georgia State Plan and is being undertaken in cooperation with Georgia State University, a local university. The idea evolved out of the success of the company's high school tour work and their need to increase their size as

their commitments have grown. The Georgia State Plan is a four year degree program (B.A. in Education or Urban Studies, at the moment), which is aimed at creating "a new profession." Over the next few years. A new kind of actor/teacher professional to implement the Academy Theatre's program in Atlanta is one goal of the program. Some of the Academy actors plan to teach in the program. Students enrolled in this program will take part in the Academy's community work throughout their college years. The students will be expected to help shape their own college courses and interrelated work projects to some extent. Credit on the undergraduate level will be given for participation in Academy Theatre seminars and workshop programs.

Young children throughout Atlanta will see performances by the Academy Children's Theatre. Those in Atlanta's Model Cities area will participate in workshop programs to be taught by students in the Georgia State program in selected elementary schools. Older elementary children will be taught by high school students in workshop programs and see performances of original plays developed by the teenagers.

High school students will be served by members of the Academy's professional company in workshop programs which will become a regular part of the school curriculum. Teenagers in these programs will create original plays which they will perform for their peers, parents and teachers. They will conduct workshops for other students and teachers in their own schools, and, as mentioned earlier, these teenagers will also teach in elementary schools. Especially developed original plays, written and performed by Academy company members in coordination with students in the college degree program, will tour Atlanta-area high schools as a part of the general humanities curriculum.

Teenage students can then elect to continue to develop their skills by enrolling in the new Bachelor of Arts degree program at Georgia State University and continue to teach and create original plays to serve the needs of Atlanta.

The Academy also plans to contact other theatre companies and educational systems in an increased effort to share their work with them and to present their "approach" to the development of

theatre-community programs. Their first major step in developing greater regional and national awareness of their work will be a touring program during the 1970-71 season. Two one-week periods for touring will be arranged. Four colleges will be selected for two to three-day visits with each college expected to use their visit as a regional seminar program for local teachers and administrators, professional theatre people and their own education and theatre arts faculty and students. Academy professionals will provide workshops, consultant services, performances of a major new play, and performances of a play especially developed to meet specific educational needs. In 1971, or 1972, they hope to initiate a summer institute for educators and theatre people from all over the United States.

As already noted, funding for the Academy Theatre's work from 1967 up to the present time has come from Title III and other federal programs, the Atlanta Board of Education, and local foundations. Financial assistance from the Atlanta schools for the next four years is expected continue at its present level. Local Atlanta foundations have made regular contributions to the theatre company and those grants are expected to be renewed. Summer programs have been financed by the Atlanta Board of Education and the National Endowment for the Arts, with special workshops funded in a number of other ways. Further assistance from the U.S.O.E. is hoped for.

A recent grant from the Rockefeller Foundation has assured the Academy Theatre of immediate funds to enlarge its staff and program over the next school year. If their income remains steady, as projected, for the next three years, they will be able to direct a major share of their attention to developing the college program and to the national tours. The estimated cost for the 1970-71 program is about $293,000, and the figure is expected to rise to about $387,000 over the next four years as the program is expanded.

## Observations

Our assessment of the ELT Project will be found elsewhere. Here, we will confine our remarks to Project Discovery in Rhode Island and to the three other programs that have been described.

The essential thing about Project Discovery is that it is not primarily an educational program in any conventional sense. Rather, it is an arrangement by which the state government and the schools help to support a first-rate, pioneering professional theatre company. In return for their support, the schools are able to make available to their students some of the best work currently being done in the American theatre and, in addition, to call upon the services of outstanding theatre artists to serve as teachers as well as performers.

Though Trinity itself is moving away from the presentation of "literary" plays, and even away from scripted plays, the emphasis in Project Discovery is still upon the presentation of performances to students. Most in-school services are presentational as well, with workshops and the more interactive encounters between students and the theatre company members taking place in the Saturday workshops and in classes run by members of the company.

Along with Project Discovery, the Vanguard Project emphasizes the presentation of plays to students. But, rather than taking students to the theatre, Vanguard's mobile unit presents plays on the students' own turf. This use of a mobile unit is undoubtedly the most economical and effective way to reach the largest numbers of students with genuinely professional productions. Vanguard has as its purpose the enriching and broadening of the cultural lives of students through the presentation of the best available plays, ranging from the classic through the avant-garde. The full-scale presentations of plays in school auditoriums, supplemented by more intimate presentations by actors in classrooms, has proven to be an effective method of heightening student awareness of drama, literature, and the arts in general.

Although the Guthrie Theatre itself has long encouraged and promoted student attendance, its Student Residency Program breaks new ground, and involves members of the theatre company more intimately in the business of teaching and learning, and involves students and educators more deeply with the theatre, than either of the preceding programs. With a relatively small budget, the Residency Program emphasizes the artists' putting their training to use as coaches and teachers. Less stress is put upon plays than on theatre

itself. At the center of the Minnesota program is the systematic training of both teachers and students in theatre, so that those who learn can, in turn, teach. Especially significant is the willingness of the Minneapolis schools to share in the cost of the program, to grant leaves to participating teachers, and to give credit toward graduation to student apprentices. The emphasis upon the apprentices themselves helping to develop plays especially relevant to local students also sets this program apart from Project Discovery and the Vanguard Project.

But it is the Academy Theatre, along with Vanguard, that is most completely devoted to its educational mission. Although, unlike Vanguard, the Academy retains a theatre in which it plays for the public, Academy has moved more and more in the direction of abandoning literary plays in favor of sociodrama and improvised plays growing out of the students' own concerns. Their program goes far beyond the presentation/demonstration stage, and concentrates on getting students and teacners into the processes of creating, directing, acting in, and teaching drama. As with the Minnesota program, the whole-hearted cooperation of the schools is notable; and the Georgia State degree program may begin to produce a new breed of artist-educator who will have the skills and the motivation which will make it possible for other areas of the country to initiate school-theatre programs tailored to their own needs and desires.

These four programs are all successful and all of them are still growing, changing, and developing. Between them, they offer a range of models for a school-theatre collaboration. It is tempting to try to envisage an "ideal" theatre program, which would incorporate the best features of each of the four. A program, for instance, which involved educational support of an experimental-minded regional theatre, as in Project Discovery; which involved artists intensively in the lives and concerns of students, as in the Academy program; which brought theatre to so many students so economically as the Vanguard Project; which emphasized the systematic training of both teachers and students, as do the Minnesota and Academy programs; and which offered students both the aesthetic and cultural enrichment of classic drama--like Project Discovery and Vanguard and the Guthrie--and the self-understanding and enlightenment of extemporaneous "problem plays," such as those created by the Minnesota program and the Academy. What such ideal

programs would cost, and how they would be staffed, we will not try to speculate; but we will record our conviction that such programs are needed and deserve to be given priority consideration in the allocation of federal and state educational funds.

# Part Two

## a directory of current and recent school/theatre programs

## INTRODUCTION TO THE DIRECTORY OF SCHOOL-THEATRE PROGRAMS

The summaries on the following pages (based largely on the 1969-70 questionnaires) are standardized so as to allow quick comparisons between existing school-theatre programs. The format is intended to make it easy to find which theatre companies offer a particular kind of service.

In many cases we have left spaces blank because our information is incomplete, and in some instances we have had to take educated guesses based on incomplete information.

Some of the school-theatre programs listed here have now been discontinued, but we feel they still may serve as models for other theatres and schools exploring the many possible approaches to school-theatre cooperation. In the case of one program, Project Discovery, the funding was so different between the 1968-69 and 1969-70 seasons that we have given separate descriptions of the Project for those two seasons. The same practice has been followed in the case of Repertory Theatre, New Orleans, for its third and fourth seasons.

Following the directory, as an appendix, is a retrospective statement upon ESEA-supported performance programs in general, and the ELT Project in particular, by Mr. Junius Eddy, for three years the Washington Coordinator of the ELT Project and currently a Program Advisor to the Ford Foundation. The reader may find Mr. Eddy's comments, from the inside, as it were, interesting and enlightening.

ACADEMY THEATRE
3213 Roswell Road, N. E.
Atlanta, Georgia 30305
(404) 233-9481
Direct inquiries to: Nancy Hager (Mrs.), Director for Program Development

Professional company creates and presents 2-3 original high school tour plays free per season and 2-3 original children's productions and others in the theatre; students create plays, tour, and teach; special services include: student and theatre workshops, activity guides, pre-performance classroom discussions, artist-in-residence in one public high school; other special community programs; new college degree program beginning in cooperation with Georgia State University; four artists to be in residence in 1970-71.

SUMMARY OF OPERATIONS

1. Years in operation: 1955-present  Years of school services: 1966-70

2. Involvement with schools: extensive

3. Schools served: Atlanta public schools primarily; some participation of teachers from surrounding counties; some touring within state.

4. Approximate number of students served per year: 6,000 students and teachers in 15 schools for each high school tour.

5. Place where key school-related activity is performed: in the schools

6. Types of work performed with or for students

| | |
|---|---|
| Presentation of established or published plays: | no |
| Presentation of experimental plays: | yes, entirely |
| Presentation of children's plays: | yes, original, experimental |
| Presentation of assembly programs: | yes |
| Discussions following performances: | yes |
| Improvisation demonstrations: | yes |
| Improvisation using students: | yes |
| In-school workshops: | yes |
| Outside or after-school workshops: | yes |

Student Rate: $2.00 evening performances in theatre

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes, activity guides |
| Attendance at previews: | no |
| Workshops in theatre techniques: | yes |
| Workshops prior to specific productions: | yes |
| Actors as guest instructors: | yes, plus artists-in-residence in schools |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | yes |
| Concerning an evaluation of its effects: | no |

9. Sources of funds: Atlanta Board of Education and Public Schools, U.S.O.E. Title I and III, National Endowment for the Arts, local corporations and foundations, such as Sears-Roebuck, Rockefeller Foundation

ACTORS THEATRE OF LOUISVILLE
North Seventh Street
Louisville, Kentucky 40202
(502) 584-1265
Direct inquiries to: Alexander Speer, General Manager

High school seniors attend special productions in theatre; services include study guides and speakers to schools; Title III program reached many more students and offered teacher in-services, formerly.

SUMMARY OF OPERATIONS

1. Years in operation: 1964-present Years of school services: 1966-70

2. Involvement with schools: minimal, formerly more extensive

3. Schools served: Louisville public schools; formerly Jefferson County and others as well

4. Approximate number of students served per year: Louisville high school seniors; (Title III '66-69: 16,000 per season)

5. Place where key school-related activity is performed: in the theatre

6. Types of work performed with or for students Student Rate: yes
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes
   - Presentation of children's plays: no
   - Presentation of assembly programs: yes
   - Discussions following performances:
   - Improvisation demonstrations:
   - Improvisation using students:
   - In-school workshops:
   - Outside or after-school workshops:

7. Types of services offered to teachers
   - Curriculum guides: yes
   - Attendance at previews:
   - Workshops in theatre techniques:
   - Workshops prior to specific productions: no, but a former service
   - Actors as guest instructors: yes

8. Literature available about the student program
   - Concerning the general philosophy guiding it:
   - Concerning an evaluation of its effects: yes, University of Louisville

9. Sources of funds: City of Louisville, Board of Education, formerly U.S.O.E. Title III

ALLEY THEATRE
615 Texas Avenue
Houston, Texas 77002
(713) 228-9341
Direct inquiries to: Nina Vance (Mrs.), Producing Director

No special program with local school systems; study guides have been supplied to Junior and Senior high schools in past years, and speakers have gone to high schools; has a theatre-school.

SUMMARY OF OPERATIONS

1. Years in operation: 1947-present Years of school services:
2. Involvement with schools: minimal
3. Schools served:
4. Approximate number of students served per year:
5. Place where key school-related activity is performed: in the theatre
6. Types of work performed with or for students Student Rate: $1.50 for any performance
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes
   - Presentation of children's plays:
   - Presentation of assembly programs: yes
   - Discussions following performances:
   - Improvisation demonstrations:
   - Improvisation using students:
   - In-school workshops:
   - Outside or after-school workshops: yes
7. Types of services offered to teachers
   - Curriculum guides: no, not at present
   - Attendance at previews: no
   - Workshops in theatre techniques: no
   - Workshops prior to specific productions: no
   - Actors as guest instructors: no
8. Literature available about the student program
   - Concerning the general philosophy guiding it:
   - Concerning an evaluation of its effects:
9. Sources of funds: Some student purchase of tickets.

AMERICAN CONSERVATORY THEATRE
450 Geary Street
San Francisco, California 94102
(415) 771-3880
Direct inquiries to: Loraine Bauchmann, Coordinator, School Matinee Program

Student Theatre Program for groups features special student matinees for four productions, pre-theatre classroom materials and after-the-theatre actor discussions; Special Mime Troupe visits schools for fee; formerly had a seven-week teacher workshop, Dramatic Literature on Stage, and a School Touring Program, with additional services.

SUMMARY OF OPERATIONS

1. Years in operation: 1967-present Years of school services: 1967-70

2. Involvement with schools: moderate to extensive

3. Schools served: Public Secondary Schools in approximately eleven Bay Area counties and several Parochial school districts

4. Approximate number of students served per year:

5. Place where key school-related activity is performed: in the theatre and the schools

6. Types of work performed with or for students

| | | |
|---|---|---|
| Presentation of established or published plays: | yes | Student Rate: $2.00 for Student Theatre Program performances, 1 free teacher ticket for every group of 25 students, evening rate $2.00 |
| Presentation of experimental plays: | yes | |
| Presentation of children's plays: | yes | |
| Presentation of assembly programs: | yes | |
| Discussions following performances: | yes | |
| Improvisation demonstrations: | | |
| Improvisation using students: | | |
| In-school workshops: | | |
| Outside or after-school workshops: | no | |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | |
| Workshops in theatre techniques: | no, formerly offered |
| Workshops prior to specific productions: | no, formerly offered |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | yes, plus study guides |
| Concerning an evaluation of its effects: | no |

9. Sources of funds: Some student purchase of tickets, Ford Foundation, National Endowment for the Arts, other local grants and donations

AMERICAN PLACE THEATRE
423 West 46th Street
New York, New York 10036
(212) 246-3730
Direct inquiries to: Milan Stitt, Audience Development Coordinator

Productions toured to New York State Universities with near future plans to tour high schools; High School Student Program brings groups to theatre through cooperation with New York City Board of Education's Bureaus of Audio-Visual Education and Curriculum Development; services include: teacher previews, study guides and materials, and post-play discussions with actors, director, or author; College group attendance also encouraged with special post-play discussions; theatre has highest percentage of paid student members of any theatre in city.

SUMMARY OF OPERATIONS

1. Years in operation: 1963-present — Years of school services:

2. Involvement with schools: moderate

3. Schools served: New York City public schools, and schools in surrounding area

4. Approximate number of students served per year:

5. Place where key school-related activity is performed: in the theatre and in some schools

6. Types of work performed with or for students
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes, new
   - Presentation of children's plays:
   - Presentation of assembly programs: yes
   - Discussions following performances: yes
   - Improvisation demonstrations:
   - Improvisation using students:
   - In-school workshops:
   - Outside or after-school workshops:

   Student Rate: $ .25 to $2.50 discount varies according to ability to pay; college student $7.50 rate for four productions

7. Types of services offered to teachers
   - Curriculum guides: yes
   - Attendance at previews: yes
   - Workshops in theatre techniques:
   - Workshops prior to specific productions: yes
   - Actors as guest instructors: no

8. Literature available about the student program
   - Concerning the general philosophy guiding it: yes, plus study guides
   - Concerning an evaluation of its effects: no

9. Sources of funds: Students pay part of ticket cost, New York State Council on Arts, and local member donations

AMERICAN SHAKESPEARE FESTIVAL THEATRE (Stratford, Connecticut)
233 West 49th Street
New York, New York 10036
(212) C15-5656
Direct inquiries to: Mary Hunter Wolf, Director of Educational Projects

Junior and senior high school group attendance at approximately 100 performances of classical productions each season; special services include: study guides, theatre tour, post-play discussions with actors and stage manager; special Title III Dramatic Arts Program for Technical Students in its third year, services include: in-school preparation and demonstrations, free attendance at performances, four week summer workshop for English teachers; Dramatic Arts Program Resource Book and new half-hour color film, The Student Audience, available.

SUMMARY OF OPERATIONS

1. Years in operation: 1955-present
   Years of school services: 1959-70 (first student program of its kind in the United States)
2. Involvement with schools: extensive
3. Schools served: high schools in approximately twelve states (13,000 teachers contacted each season)
4. Approximate number of students served per year: 90,000; Title III: 3,900
5. Place where key school-related activity is performed: in the theatre
6. Types of work performed with or for students
   Student Rate: $2.75

| | |
|---|---|
| Presentation of established or published plays: | yes |
| Presentation of experimental plays: | no |
| Presentation of children's plays: | no |
| Presentation of assembly programs: | no |
| Discussions following performances: | yes |
| Improvisation demonstrations: | yes |
| Improvisation using students: | yes |
| In-school workshops: | yes |
| Outside or after-school workshops: | yes |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | no |
| Workshops in theatre techniques: | yes |
| Workshops prior to specific productions: | yes |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | yes, plus study guides |
| Concerning an evaluation of its effects: | yes, University of Connecticut Dr. Edward O'Connor (Title III) |

9. Sources of funds: Student purchase of tickets, local school district funds, state funds, U.S.O.E. Title III, and many individual contributions and foundations

A. P. A. REPERTORY COMPANY (formerly A. P. A. Phoenix)
c/o Charles Kandek, Managing Director
789 West End Avenue
New York, New York
(212) 222-9776

Formerly co-produced The Portable Phoenix Theatre touring program in the dramatic arts reaching 7th through 12th graders; included productions and prepared readings staged in and out-of-doors with workshops composed of theatre games or vocational programs structured by actors; last two seasons included extensive college tours throughout approximately 12 states.

SUMMARY OF OPERATIONS

1. Years in operation: 1960-present Years of school services: 1965-70

2. Involvement with schools: formerly extensive

3. Schools served: New York public schools; schools and colleges in surrounding states

4. Approximate number of students served per year:

5. Place where key school-related activity is performed: in schools and colleges

6. Types of work performed with or for students Student Rate: $2.00 - $2.25

| | |
|---|---|
| Presentation of established or published plays: | yes |
| Presentation of experimental plays: | yes |
| Presentation of children's plays: | no |
| Presentation of assembly programs: | |
| Discussions following performances: | yes |
| Improvisation demonstrations: | yes |
| Improvisation using students: | yes |
| In-school workshops: | yes |
| Outside or after-school workshops: | yes |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | no |
| Attendance at previews: | no |
| Workshops in theatre techniques: | yes |
| Workshops prior to specific productions: | no |
| Actors as guest instructors: | yes |

8. Literature available about the student program
Concerning the general philosophy guiding it:
Concerning an evaluation of its effects:

9. Sources of funds: Student purchase of tickets, local school district funds, U.S.O.E. Title III

ARENA STAGE
Sixth and M Streets, S. W.
Washington, D. C. 20024
(202) 347-0931
Direct inquiries to: Robert Alexander, Living Stage Director

Living Stage 70, an improvisational touring company, offers several special programs: original productions for children and youth, improvisational workshops for children, teenagers, and adults, and teacher-training workshops; 11,000 teachers contacted in universities all over the country for workshops designed to show the applicability of improvisational techniques in the classroom; course in Improvisational Theatre taught to elementary school students in inner city and suburban areas last year; company formerly toured to schools free with productions.

SUMMARY OF OPERATIONS

1. Years in operation: 1950-present Years of school services:

2. Involvement with schools: high school students, moderate; teacher-training workshops, extensive

3. Schools served: Washington area, Virginia, Maryland; high school and university workshops with teachers throughout country numerous

4. Approximate number of students served per year:

5. Place where key school-related activity is performed: in schools and theatre

6. Types of work performed with or for students

| | | |
|---|---|---|
| Presentation of established or published plays: | yes | Student Rate: yes, for evening performances |
| Presentation of experimental plays: | yes | |
| Presentation of children's plays: | yes, musical, too | |
| Presentation of assembly programs: | | |
| Discussions following performances: | no | |
| Improvisation demonstrations: | yes | |
| Improvisation using students: | yes | |
| In-school workshops: | yes | |
| Outside or after-school workshops: | yes | |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | no |
| Attendance at previews: | no |
| Workshops in theatre techniques: | yes |
| Workshops prior to specific productions: | no |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | yes |
| Concerning an evaluation of its effects: | yes, CAREL: Course in Theatre for grades K-3 |

9. Sources of funds: Washington school system, D.C. Commission on the Arts, U.S.O.E. Title I and III, formerly; National Endowment for the Arts, local foundations and private donations

ASOLO STATE THEATRE
Sarasota, Florida 33578
(813) 355-7115
Direct inquiries to: Jon Spelman, Director of Instruction

Educational Enrichment Tour for high school students travels throughout Florida each year; formerly ran for twelve weeks, now approximately six weeks; this program offers teacher in-services, study guides for classroom use, pre-performance workshops with the actors, followed by the free production; special teacher workshops, Introduction to the Theatre, conducted each season. Florida State University graduate student company performs children's plays involving improvisation.

SUMMARY OF OPERATIONS

1. Years in operation: 1960-present Years of school services: 1966-70

2. Involvement with schools: extensive

3. Schools served: Florida public schools systems, approximately 20 counties

4. Approximate number of students served per year: 20,000 students, (formerly greater number) 600 teachers

5. Place where key school-related activity is performed: in the schools

6. Types of work performed with or for students
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes
   - Presentation of children's plays: yes
   - Presentation of assembly programs: yes
   - Discussions following performances: yes
   - Improvisation demonstrations: yes
   - Improvisation using students: yes
   - In-school workshops: yes
   - Outside or after-school workshops: yes

   Student Rate: yes, for evening performances

7. Types of services offered to teachers
   - Curriculum guides: yes
   - Attendance at previews: no
   - Workshops in theatre techniques: yes
   - Workshops prior to specific productions: yes
   - Actors as guest instructors: yes

8. Literature available about the student program
   - Concerning the general philosophy guiding it:
   - Concerning an evaluation of its effects: yes, Institute for Social Research Florida State Univ. (R.G. Fallon)

9. Sources of funds: Florida public school systems, Florida Arts Council, U.S.O.E. Title III, formerly; National Endowment for the Arts, and private donations from all over the state

**BARTER THEATRE**
P. O. Box 250
Abington, Virginia 24210
(703) 628-2281
Direct inquiries to: Robert Porterfield, Director

High school students attend classical productions in the theatre from approximately five states each spring and fall; special materials are made available to teachers; children's plays are presented in special matinees.

**SUMMARY OF OPERATIONS**

1. Years in operation: 1932-present Years of school services: 1962-70

2. Involvement with schools: moderate

3. Schools served: School systems within radius of 150 miles in five states, Performing Arts in Virginia Education (PAVE)

4. Approximate number of students served per year:

5. Place where key school-related activity is performed: in the theatre

6. Types of work performed with or for students Student Rate: $1.00 - $1.50
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes
   - Presentation of children's plays: yes
   - Presentation of assembly programs:
   - Discussions following performances:
   - Improvisation demonstrations:
   - Improvisation using students:
   - In-school workshops:
   - Outside or after-school workshops:

7. Types of services offered to teachers
   - Curriculum guides: yes
   - Attendance at previews:
   - Workshops in theatre techniques:
   - Workshops prior to specific productions:
   - Actors as guest instructors:

8. Literature available about the student program
   - Concerning the general philosophy guiding it: no
   - Concerning an evaluation of its effects: no

9. Sources of funds: Student purchase of tickets, local school system funds, and PAVE

**BERKSHIRE REGIONAL EDUCATIONAL THEATRE**
48 Eagle Street
Pittsfield, Massachusetts 01201
(413) 447-7055
Direct inquiries to: Jurgen A. Thomas, Director

Elementary and High School Tour Programs conducted yearly throughout Berkshire County; Cameo productions tour (Black and other poetry readings and scenes from plays) to junior and senior high school classrooms; ballet theatre production tours to elementary schools with pre and post classroom activities; increased touring to elementary schools planned; special advanced in-service teacher course offered with emphasis on theatre games and improvisation; also stagecraft workshops and study guides; all performances free so far.

**SUMMARY OF OPERATIONS**

1. Years in operation: Years of school services: 1967-70

2. Involvement with schools: moderate to extensive

3. Schools served: Approximately 20 school systems in Berkshire County, Massachusetts

4. Approximate number of students served per year: 20,000 elementary and secondary students, 28 teachers in advanced workshops

5. Place where key school-related activity is performed: in the schools

6. Types of work performed with or for students — Student Rate: no, free

| | |
|---|---|
| Presentation of established or published plays: yes | yes |
| Presentation of experimental plays: | yes |
| Presentation of children's plays: | yes |
| Presentation of assembly programs: | yes |
| Discussions following performances: | yes |
| Improvisation demonstrations: | yes |
| Improvisation using students: | yes |
| In-school workshops: | yes |
| Outside or after-school workshops: | no |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | no |
| Workshops in theatre techniques: | yes |
| Workshops prior to specific productions: | yes |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | no |
| Concerning an evaluation of its effects: | yes, BRET office: Mrs. George Green, Educational Coordinator |

9. Sources of funds: Pittsfield public school system, U.S.O.E. Title III, and National Endowment for Arts

BOSTON HERALD TRAVELER REPERTORY OF CLASSICAL DRAMA
(National Shakespeare Company)
300 Harrison Avenue
Boston, Massachusetts 02106
(617) 426-3000
Direct inquiries to: Samuel Hirsch, Boston Herald Traveler Drama Editor and Executive Artistic Director

Since 1965 Boston Herald Traveler's Repertory of Classical Drama has underwritten and produced each year three professional productions of classical Shakespeare serving about 60,000 Boston high school students; the National Shakespeare Company tours these productions; newspaper also provides column "Repertory Preview" and other educational materials; study guides, and discussion periods offered to each school; teachers free, students at $1 per play each.

SUMMARY OF OPERATIONS

1. Years in operation: Years of school services: 1965-70 (first repertory venture ever to be underwritten by a nonprofit foundation of a communications media corporation)

2. Involvement with schools: extensive

3. Schools served: high schools in greater Boston area

4. Approximate number of students served per year: 60,000 students

5. Place where key school-related activity is performed: in the schools

6. Types of work performed with or for students

| | |
|---|---|
| Presentation of established or published plays: | yes |
| Presentation of experimental plays: | no |
| Presentation of children's plays: | no |
| Presentation of assembly programs: | |
| Discussions following performances: | yes |
| Improvisation demonstrations: | no |
| Improvisation using students: | no |
| In-school workshops: | no |
| Outside or after-school workshops: | no |

Student Rate: $1 per student for school and evening performances

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | no |
| Workshops in theatre techniques: | no |
| Workshops prior to specific productions: | no |
| Actors as guest instructors: | no |

8. Literature available about the student program
Concerning the general philosophy guiding it: yes, write Boston Herald Traveler
Concerning an evaluation of its effects: no

9. Sources of funds: Student purchase of tickets, some local school district funds, and the Boston Herald-Traveler

CENTER STAGE
11 E. North Avenue
Baltimore, Maryland 21202
(301) 685-8210
Direct inquiries to: David Frank, General Manager

High School Touring Program takes a one-act play to most of the high schools in Maryland each year; special children's plays are toured to schools and performed in the theatre, too; special performances of productions in the theatre are arranged for students at reduced rates; other services include study guides and speakers to schools; private schools pay $125 fee for a performance in school; classes offered for youth age 7 to 16.

SUMMARY OF OPERATIONS

1. Years in operation: 1963-present Years of school services: 1967-70

2. Involvement with schools: extensive (over 150 performances a year)

3. Schools served: Baltimore public schools, many other surrounding counties; various private schools

4. Approximate number of students served per year: 85% of all Maryland high schools

5. Place where key school-related activity is performed: in the schools

6. Types of work performed with or for students — Student Rate: yes
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes
   - Presentation of children's plays: yes
   - Presentation of assembly programs: yes
   - Discussions following performances: yes
   - Improvisation demonstrations:
   - Improvisation using students:
   - In-school workshops:
   - Outside or after-school workshops:

7. Types of services offered to teachers
   - Curriculum guides: yes
   - Attendance at previews:
   - Workshops in theatre techniques:
   - Workshops prior to specific productions:
   - Actors as guest instructors: yes

8. Literature available about the student program
   - Concerning the general philosophy guiding it:
   - Concerning an evaluation of its effects:

9. Sources of funds: Student purchase of tickets, city and county funds, Maryland state funds, and National Endowment for the Arts

CENTER THEATRE GROUP
Mark Taper Forum
135 North Grand Avenue
Los Angeles, California 90012
(213) 626-5781
Direct inquiries to: Ellen Kaplan

Educational work is primarily focused on junior colleges and other local colleges: The Mark Taper Forum in the Schools works toward meeting specific teaching needs; its company and staff cooperate with teachers giving poetry readings in classrooms; special student preview performances at discount throughout season in the theatre.

SUMMARY OF OPERATIONS

1. Years in operation: 1959-present Years of school services: 1966-70

2. Involvement with schools: moderate

3. Schools served: 30 Los Angeles junior colleges and others

4. Approximate number of students served per year: 50 performances

5. Place where key school-related activity is performed: in the college classrooms

6. Types of work performed with or for students Student Rate: $2.50

| | |
|---|---|
| Presentation of established or published plays: | yes |
| Presentation of experimental plays: | yes |
| Presentation of children's plays: | yes |
| Presentation of assembly programs: | yes |
| Discussions following performances: | no |
| Improvisation demonstrations: | |
| Improvisation using students: | |
| In-school workshops: | |
| Outside or after-school workshops: | |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | no |
| Attendance at previews: | yes |
| Workshops in theatre techniques: | no |
| Workshops prior to specific productions: | no |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | yes |
| Concerning an evaluation of its effects: | no |

9. Sources of funds: Student purchase of tickets, Performing Arts Council of Los Angeles, and OPERATION

CHARLES PLAYHOUSE
76 Warrenton Street
Boston, Massachusetts 02116
(617) 338-9393
Direct inquiries to: Lynn Ritchie, Assistant to Producer

Massachusetts high schools and those in surrounding states are offered group rates to encourage student attendance at productions; special service for each production is "Sunday at 1:00" discussion with actors in theatre.

SUMMARY OF OPERATIONS

1. Years in operation: 1957-present Years of school services:

2. Involvement with schools: minimal

3. Schools served: Massachusetts high schools and others in bordering states

4. Approximate number of students served per year:

5. Place where key school-related activity is performed: in the theatre

6. Types of work performed with or for students

| | | Student Rate: | discount for groups |
|---|---|---|---|
| Presentation of established or published plays: | yes | | |
| Presentation of experimental plays: | yes | | |
| Presentation of children's plays: | no | | |
| Presentation of assembly programs: | no | | |
| Discussions following performances: | yes | | |
| Improvisation demonstrations: | no | | |
| Improvisation using students: | no | | |
| In-school workshops: | no | | |
| Outside or after-school workshops: | no | | |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | no |
| Attendance at previews: | no |
| Workshops in theatre techniques: | no |
| Workshops prior to specific productions: | no |
| Actors as guest instructors: | no |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | no |
| Concerning an evaluation of its effects: | no |

9. Sources of funds: Group discount for students

CLEVELAND PLAYHOUSE
2040 East 86th Street
Cleveland, Ohio 44106
(216) 795-7000
Direct inquiries to: William Green, Executive Director

High school students from city and surrounding area encouraged to attend classical productions each season at reduced rate; children's theatre productions offered, too; formerly more extensive educational program.

SUMMARY OF OPERATIONS

1. Years in operation: 1915-present

Years of school services:

2. Involvement with schools: minimal

3. Schools served: Cleveland public schools, and N. E. Ohio schools

4. Approximate number of students served per year: student performances for six weeks

5. Place where key school-related activity is performed: in the theatre

6. Types of work performed with or for students

Student Rate: $1.00 High School
$1.50 University

| | |
|---|---|
| Presentation of established or published plays: | yes |
| Presentation of experimental plays: | yes |
| Presentation of children's plays: | yes |
| Presentation of assembly programs: | no |
| Discussions following performances: | yes |
| Improvisation demonstrations: | no |
| Improvisation using students: | no |
| In-school workshops: | no |
| Outside or after-school workshops: | no |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | no |
| Attendance at previews: | no |
| Workshops in theatre techniques: | no |
| Workshops prior to specific productions: | no |
| Actors as guest instructors: | no |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | no |
| Concerning an evaluation of its effects: | no |

9. Sources of funds: Student purchase of tickets

DALLAS THEATRE CENTER
3636 Turtle Creek Boulevard
Dallas, Texas 75219
(214) 526-0107
Direct inquiries to: Claudette Harrell, Coordinator, Title I Project

Educational activities currently feature an Experimental Pilot Teaching Program and an original reading-motivation play, The Treasure, for K-1 students involving actors in the schools; formerly presented special plays for senior high school students, junior high school students, and upper elementary students; special services for these included study guides and packets; special rate at present for high school students in the theatre.

SUMMARY OF OPERATIONS

1. Years in operation: 1960-present Years of school services: 1967-70

2. Involvement with schools: moderate to extensive

3. Schools served: Dallas Independent School District

4. Approximate number of students served per year: approximately 300 students for Experimental Pilot Teaching Program

5. Place where key school-related activity is performed: in the schools

6. Types of work performed with or for students Student Rate: $1.75

| | |
|---|---|
| Presentation of established or published plays: | yes |
| Presentation of experimental plays: | yes |
| Presentation of children's plays: | yes |
| Presentation of assembly programs: | no |
| Discussions following performances: | no |
| Improvisation demonstrations: | |
| Improvisation using students: | |
| In-school workshops: | no |
| Outside or after-school workshops: | no |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | no, formerly |
| Attendance at previews: | no |
| Workshops in theatre techniques: | no |
| Workshops prior to specific productions: | no |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | no |
| Concerning an evaluation of its effects: | yes, Title I coordinator, Dallas Theatre Center |

9. Sources of funds: Student purchase of tickets, Dallas Independent School District funds, and Title I, U.S.O.E.

GREAT LAKES SHAKESPEARE FESTIVAL
Franklin Boulevard at Bunts Road
Lakewood, Ohio 44107
(216) 228-1226
Direct inquiries to: F. P. O'Toole, Student Performances

Special performances of classical productions offered to high school students each fall in cooperation with the Cleveland school system; pre-production study packets supplied; special college student rates; Cleveland Theatre Conference Project '69, '70, is a special summer workshop program designed to encourage audience building; students attend five productions, receiving study materials in advance and participating in discussions with actors; inner city students' tickets paid for, suburban students pay for own tickets.

SUMMARY OF OPERATIONS

1. Years in operation: Years of school services: 1967-70

2. Involvement with schools: extensive

3. Schools served: All public, private, and parochial schools in Northeastern Ohio each season (over 1,000 contacted, over 200 send students)

4. Approximate number of students served per year: 30,000 each season
   Cleveland Theatre Conference Project: 175 from 13 high schools

5. Place where key school-related activity is performed: in the theatre

6. Types of work performed with or for students
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: no
   - Presentation of children's plays: yes
   - Presentation of assembly programs: no
   - Discussions following performances: yes
   - Improvisation demonstrations:
   - Improvisation using students:
   - In-school workshops: no
   - Outside or after-school workshops: yes

   Student Rate: $ .50 discount; special group rate

7. Types of services offered to teachers
   - Curriculum guides: yes
   - Attendance at previews: no
   - Workshops in theatre techniques: no
   - Workshops prior to specific productions: no
   - Actors as guest instructors: yes

8. Literature available about the student program
   - Concerning the general philosophy guiding it: no
   - Concerning an evaluation of its effects: no

9. Sources of funds: Student purchase of tickets, local school district funds, Ohio Arts Council, U.S.O.E. Title I and III formerly, and foundations. (Cleveland foundations and Title III funds underwrote admissions for 8,000 students during 1968-69 season.)

HARTFORD STAGE COMPANY
65 Kingsley Street
Hartford, Connecticut 06103
(203) 525-5601
Direct inquiries to: Ellen Jones, Educational Services

High school matinees on Wednesdays during run of each of six productions; seasonal rate includes following services: pre and post-performance discussions with actors, theatre tours, study materials, and actor demonstrations in schools.

SUMMARY OF OPERATIONS

1. Years in operation: 1964-present Years of school services:

2. Involvement with schools: moderate

3. Schools served: Hartford, West Hartford public schools, and others in surrounding area

4. Approximate number of students served per year: 675 for six shows

5. Place where key school-related activity is performed: in the theatre

6. Types of work performed with or for students

| | |
|---|---|
| Presentation of established or published plays: | yes |
| Presentation of experimental plays: | yes |
| Presentation of children's plays: | no |
| Presentation of assembly programs: | yes |
| Discussions following performances: | yes |
| Improvisation demonstrations: | yes |
| Improvisation using students: | yes |
| In-school workshops: | |
| Outside or after-school workshops: | yes |

Student Rate: reduced rate for season ticket; some free tickets for deprived students paid for by theatre and local donors

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | |
| Workshops in theatre techniques: | no |
| Workshops prior to specific productions: | no |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | no |
| Concerning an evaluation of its effects: | no |

9. Sources of funds: Student purchase of tickets, Hartford and West Hartford Boards of Education, and local grants

INNER CITY CULTURAL CENTER
1615 West Washington Boulevard
Los Angeles, California 90007
(213) 735-1621
Direct inquiries to: C. Bernard Jackson, Executive Director

Educational Laboratory Theatre Project offered Los Angeles City high school students four dramatic productions without charge a year for three years in connection with the study of drama in their English classrooms; special services for Project included: study packets, newsletters, teacher in-service workshops, teacher previews, actor visits to schools, student press conferences and workshops, post-performance discussions, and tour to high schools.

SUMMARY OF OPERATIONS

1. Years in operation: 1967-present Years of school services: 1967-70

2. Involvement with schools: extensive, five student performances a week for approximately six weeks each production

3. Schools served: Los Angeles City Unified School District

4. Approximate number of students served per year: 27,000 four times a year

5. Place where key school-related activity is performed: in the theatre

6. Types of work performed with or for students

| | | |
|---|---|---|
| Presentation of established or published plays: | yes | Student Rate: yes, for evening performances and other events |
| Presentation of experimental plays: | yes | |
| Presentation of children's plays: | no | |
| Presentation of assembly programs: | yes | |
| Discussions following performances: | yes | |
| Improvisation demonstrations: | yes | |
| Improvisation using students: | yes | |
| In-school workshops: | no | |
| Outside or after-school workshops: | yes | |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | yes |
| Workshops in theatre techniques: | yes |
| Workshops prior to specific productions: | yes |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | yes |
| Concerning an evaluation of its effects: | yes, CEMREL, Inc. |

9. Sources of funds: U.S.O.E. Title III, National Endowment for the Arts, and Ford Foundation

LONG WHARF THEATRE
222 Sargent Drive
New Haven, Connecticut 06511
(203) 787-4284
Direct inquiries to: Marjorie Shutkin (Mrs.)

"Touring Stage" productions to elementary and secondary schools in Connecticut for special fees of $275 (50 minute), $350 (90 minute), with more than one performance a day offered on tour; Project LEARN (Title III) tours improvisational plays; study guides, speakers to schools, and tours of theatre available; special student performances at group rate in theatre for each production; children's theatre on Saturdays.

SUMMARY OF OPERATIONS

1. Years in operation: 1964-present Years of school services: 1966-70

2. Involvement with schools: extensive

3. Schools served: New Haven school system and surrounding Connecticut school systems

4. Approximate number of students served per year: Project LEARN: 32 elementary schools (over 17,000 students during 1966)

5. Place where key school-related activity is performed: in the schools

6. Types of work performed with or for students

| | | |
|---|---|---|
| Presentation of established or published plays: | yes | Student Rate: $1.75-$2.00; also, group rate |
| Presentation of experimental plays: | yes | |
| Presentation of children's plays: | yes | |
| Presentation of assembly programs: | yes | |
| Discussions following performances: | yes | |
| Improvisation demonstrations: | yes | |
| Improvisation using students: | yes | |
| In-school workshops: | yes | |
| Outside or after-school workshops: | yes | |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | yes |
| Workshops in theatre techniques: | no |
| Workshops prior to specific productions: | no |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | no |
| Concerning an evaluation of its effects: | yes, Project LEARN-Title III |

9. Sources of funds: Student purchase of tickets, New Haven Board of Education, and other school districts, U.S.O.E. Title III, Ford Foundation, and local agencies

McCARTER THEATRE COMPANY
Box 526
Princeton, New Jersey 08540
(609) 921-8700
Direct inquiries to: Arthur Lithgow, Executive Director

Classical productions keyed to high schools' drama curriculum play to students for majority of performances of each production; group rates to school systems with most students buying own tickets; theatre company services include: study guides and packets, newsletters to teachers, teacher conferences with McCarter's Director of Secondary Education, actor visits to schools, and post-performance discussions; Annual Festival of Teen Arts held in theatre.

SUMMARY OF OPERATIONS

1. Years in operation: 1960-present  Years of school services: 1966-70

2. Involvement with schools: moderate

3. Schools served: most school systems in New Jersey, some in Pennsylvania

4. Approximate number of students served per year:

5. Place where key school-related activity is performed: in the theatre

6. Types of work performed with or for students  Student Rate: $1.00 to $2.50, group rate
   - Presentation of established or published plays: yes
   - Presentation of experimental plays:
   - Presentation of children's plays:
   - Presentation of assembly programs: yes
   - Discussions following performances: yes
   - Improvisation demonstrations:
   - Improvisation using students:
   - In-school workshops:
   - Outside or after-school workshops:

7. Types of services offered to teachers
   - Curriculum guides: yes
   - Attendance at previews: no
   - Workshops in theatre techniques: no
   - Workshops prior to specific productions: no
   - Actors as guest instructors: yes

8. Literature available about the student program
   - Concerning the general philosophy guiding it: no
   - Concerning an evaluation of its effects: no

9. Sources of funds: Student purchase of tickets, and funds from surrounding school districts

MEADOW BROOK THEATRE
Rochester, Michigan 48063
(313) 338-7211
Direct inquiries to: Frank Bollinger, Publicity Director

Student Audience Program offers junior and senior high school students reduced-rate matinees at Meadow Brook Theatre and at Detroit Institute of Arts; evening preview performances also available to students and teachers; services include: study guides for teachers, film, Behind the Scenes at Meadow Brook, with speaker, post-play discussions with company, and tours of theatre; Drama Day Program featuring workshops precedes Saturday matinees; Academy of Dramatic Art Studio Company Productions troupe to schools.

SUMMARY OF OPERATIONS

1. Years in operation: 1967-present Years of school services:

2. Involvement with schools: moderate

3. Schools served: Michigan school systems in ten counties, some in Ohio and Ontario

4. Approximate number of students served per year: 150-250 schools contacted

5. Place where key school-related activity is performed: in the theatre

6. Types of work performed with or for students
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes
   - Presentation of children's plays: no
   - Presentation of assembly programs: yes
   - Discussions following performances: yes
   - Improvisation demonstrations:
   - Improvisation using students:
   - In-school workshops: no
   - Outside or after-school workshops: yes

   Student Rate: $2.00, plus free teacher with each twenty-five students

7. Types of services offered to teachers
   - Curriculum guides: yes
   - Attendance at previews: yes
   - Workshops in theatre techniques: no
   - Workshops prior to specific productions: yes
   - Actors as guest instructors: yes

8. Literature available about the student program
   - Concerning the general philosophy guiding it: no
   - Concerning an evaluation of its effects: no

9. Sources of funds: Student purchase of tickets, local and surrounding school district funds

MILWAUKEE REPERTORY THEATRE COMPANY
929 North Water Street
Milwaukee, Wisconsin 53202
(414) 273-7121
Direct inquiries to: Charles McCallum, Managing Director

Educational program is very informal and limited; student ticket rate and some special matinees each year scheduled for school groups; teachers preview plays, some in-school visits by actors, no other special services; children's plays are offered on Saturdays.

SUMMARY OF OPERATIONS

1. Years in operation: 1954-70 Years of school services:
2. Involvement with schools: minimal, 80% of season capacity sold out to subscribers; no funding for extensive school program
3. Schools served: Milwaukee public schools and others
4. Approximate number of students served per year: 12 student matinees this season; 490 tickets for inner city youth financed by local contributions
5. Place where key school-related activity is performed: in the theatre
6. Types of work performed with or for students
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes
   - Presentation of children's plays: yes
   - Presentation of assembly programs: yes
   - Discussions following performances:
   - Improvisation demonstrations:
   - Improvisation using students:
   - In-school workshops:
   - Outside or after-school workshops:

   Student Rate: $2.00, with one free teacher every twenty students
7. Types of services offered to teachers
   - Curriculum guides: no
   - Attendance at previews: yes
   - Workshops in theatre techniques: no
   - Workshops prior to specific productions: no
   - Actors as guest instructors: yes
8. Literature available about the student program
   - Concerning the general philosophy guiding it: no
   - Concerning an evaluation of its effects: no
9. Sources of funds: Student purchase of tickets, local school district funds, and local Performing Arts Fund

MINNESOTA THEATRE COMPANY (TYRONE GUTHRIE)
725 Vineland Place
Minneapolis, Minnesota 55403
(612) 377-2824
Direct inquiries to: Sarah Ryan, Assistant Manager

Guthrie Student Residency Program involves limited group of Minneapolis high school students and teachers in an intensive theatre apprentice program in cooperation with the Minneapolis public schools; Program includes artistic and technical training, creation and touring of original plays, credits to participating students and teacher interns, twelve special performances in theatre for students in 1969-70; Title III Program formerly served students in high schools in seven counties presenting productions and supplying advance study packets, slides, and teacher in-services.

SUMMARY OF OPERATIONS

1. Years in operation: 1962-present Years of school services: 1967-70

2. Involvement with schools: moderate to extensive

3. Schools served: Minneapolis public schools primarily

4. Approximate number of students served per year: Residency Program: 30
   Title III '67, '68, '69: 35,000
5. Place where key school-related activity is performed: in the theatre and other facilities

6. Types of work performed with or for students — Student Rate: $1.85 - $2.10 for groups of 20

| | |
|---|---|
| Presentation of established or published plays: | yes |
| Presentation of experimental plays: | yes |
| Presentation of children's plays: | |
| Presentation of assembly programs: | yes |
| Discussions following performances: | yes |
| Improvisation demonstrations: | yes |
| Improvisation using students: | yes |
| In-school workshops: | |
| Outside or after-school workshops: | yes |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | |
| Workshops in theatre techniques: | yes |
| Workshops prior to specific productions: | yes |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | yes |
| Concerning an evaluation of its effects: | no |

9. Sources of funds: Student purchase of tickets for special performances, city of Minneapolis, Board of Education, Minnesota States Art Council, U.S.O.E., Title III, formerly, Ford Foundation

MUMMERS THEATRE
1108 West Main
Oklahoma City, Oklahoma 73106
(405) 235-2439
Direct inquiries to: Jean Abney, Administrative Director

Student rates available for all productions; study guides and demonstrations in the schools on request; no funding of any kind; children's plays performed on Saturdays throughout the year.

SUMMARY OF OPERATIONS

1. Years in operation: 1949-present — Years of school services:

2. Involvement with schools: minimal

3. Schools served: Oklahoma city schools

4. Approximate number of students served per year:

5. Place where key school-related activity is performed: in the theatre

6. Types of work performed with or for students — Student Rate: $2.00
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes
   - Presentation of children's plays: yes
   - Presentation of assembly programs:
   - Discussions following performances:
   - Improvisation demonstrations:
   - Improvisation using students:
   - In-school workshops:
   - Outside or after-school workshops:

7. Types of services offered to teachers
   - Curriculum guides: yes
   - Attendance at previews: no
   - Workshops in theatre techniques: no
   - Workshops prior to specific productions: no
   - Actors as guest instructors: yes

8. Literature available about the student program
   - Concerning the general philosophy guiding it: no
   - Concerning an evaluation of its effects: no

9. Sources of funds: Student purchase of tickets

NATIONAL REPERTORY THEATRE
360 East 55th Street
New York, New York 10022
(212) 752-5640
Direct inquiries to: Michael Dewell

This repertory company was a pioneer in educational theatre services, touring nationwide. Educational representatives contacted schools, arranged school attendance at discount rates, distributed study materials in advance of productions, and offered post-production discussions; company artists in-residence served in two universities; (University of North Carolina and Ohio State University).

SUMMARY OF OPERATIONS

1. Years in operation: 1959- Years of school services: 1961-69

2. Involvement with schools: extensive

3. Schools served: over 1,500 school systems in country and more than 4,000 high schools and 675 colleges

4. Approximate number of students served per year: 52,000

5. Place where key school-related activity is performed: in theatres and colleges across the country

6. Types of work performed with or for students Student Rate: yes

| | |
|---|---|
| Presentation of established or published plays: | yes |
| Presentation of experimental plays: | no |
| Presentation of children's plays: | no |
| Presentation of assembly programs: | |
| Discussions following performances: | yes |
| Improvisation demonstrations: | |
| Improvisation using students: | |
| In-school workshops: | no |
| Outside or after-school workshops: | no |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | |
| Workshops in theatre techniques: | yes |
| Workshops prior to specific productions: | |
| Actors as guest instructors: | yes |

8. Literature available about the student program
Concerning the general philosophy guiding it:
Concerning an evaluation of its effects:

9. Sources of funds: Student purchase of tickets, local school district funds, state funds, sponsored by ANTA, National Endowment for the Arts, extensive foundation support for many years

NATIONAL SHAKESPEARE COMPANY
414 West 51st Street
New York, New York 10019
(212) 265-1340
Direct inquiries to: Elaine Sulka or Vincent Wagner, Tour Director

Large company tours nationally to high schools with full productions of Shakespearean and other classical works; post performance discussion periods; formerly offered study guides; performances financed by schools from a variety of funding sources with fees varying according to ability of institution to pay.

SUMMARY OF OPERATIONS

1. Years in operation: 1963-present Years of school services: 1963-70

2. Involvement with schools: extensive

3. Schools served: nation-wide

4. Approximate number of students served per year: 75,000-125,000, approximately 150 performances

5. Place where key school-related activity is performed: universities and civic theatres

6. Types of work performed with or for students

| | | | |
|---|---|---|---|
| Presentation of established or published plays: | yes | Student Rate: | yes, in some cities, free tickets in others |
| Presentation of experimental plays: | no | | |
| Presentation of children's plays: | no | | |
| Presentation of assembly programs: | no | | |
| Discussions following performances: | yes | | |
| Improvisation demonstrations: | no | | |
| Improvisation using students: | no | | |
| In-school workshops: | no | | |
| Outside or after-school workshops: | no | | |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes, formerly |
| Attendance at previews: | no |
| Workshops in theatre techniques: | |
| Workshops prior to specific productions: | |
| Actors as guest instructors: | yes |

8. Literature available about the student program
Concerning the general philosophy guiding it:
Concerning an evaluation of its effects:

9. Sources of funds: Some student purchase of tickets, local school district funds, and a great number of other funding sources

NEGRO ENSEMBLE COMPANY
St. Marks Playhouse
133 2nd Avenue
New York, New York
(212) 677-3939
Direct inquiries to: Frederick Garett

Educational Program in the process of enlarging as the company grows; N.E.C. training program begins at age of 16, and is composed of artistic training leading to advanced workshops; on-the-job training in all areas.

SUMMARY OF OPERATIONS

1. Years in operation: 1967-present  Years of school services: 1968-70

2. Involvement with schools: minimal

3. Schools served: New York City schools; Brooklyn College, Great Lakes College Association

4. Approximate number of students served per year:

5. Place where key school-related activity is performed: in the theatre.

6. Types of work performed with or for students  Student Rate: yes
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes, new
   - Presentation of children's plays: yes
   - Presentation of assembly programs:
   - Discussions following performances:
   - Improvisation demonstrations:
   - Improvisation using students:
   - In-school workshops:
   - Outside or after-school workshops:

7. Types of services offered to teachers
   - Curriculum guides:
   - Attendance at previews:
   - Workshops in theatre techniques:
   - Workshops prior to specific productions:
   - Actors as guest instructors:

8. Literature available about the student program
   - Concerning the general philosophy guiding it:
   - Concerning an evaluation of its effects:

9. Sources of funds: Student purchase of tickets, National Endowment for the Arts, Ford Foundation, and a number of other foundations

PIONEER PLAYHOUSE
State Theatre of Kentucky
Danville, Kentucky
(606) 236-2747
Direct inquiries to: Eben Henson

Summer program involves Kentucky school systems. Theatre and schools cooperate to offer teachers and 100 high school students from 21 school systems a six-week supplementary arts education course in dance, drama, music and art; teachers receive 6 hours graduate credit; original scripts performed; several artist/teachers consult in schools during winter.

## SUMMARY OF OPERATIONS

1. Years in operation: 1960-present Years of school services:

2. Involvement with schools: moderate

3. Schools served: approximately 21 Kentucky school systems

4. Approximate number of students served per year: 100 students, 20 or so teachers

5. Place where key school-related activity is performed: in the theatre

6. Types of work performed with or for students — Student Rate:

| | |
|---|---|
| Presentation of established or published plays: | no |
| Presentation of experimental plays: | yes, original historical plays |
| Presentation of children's plays: | no |
| Presentation of assembly programs: | |
| Discussions following performances: | |
| Improvisation demonstrations: | |
| Improvisation using students: | |
| In-school workshops: | |
| Outside or after-school workshops: | yes |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | no |
| Workshops in theatre techniques: | yes |
| Workshops prior to specific productions: | yes |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | no |
| Concerning an evaluation of its effects: | no |

9. Sources of funds: School district funds, state funds, U.S.O.E. Title III funds, formerly, plus local donors

PITTSBURGH PLAYHOUSE
222 Craft Avenue
Pittsburgh, Pennsylvania
Direct inquiries to: S. Joseph Nassif

No special programs at present for students; has offered some in past; group discount rates, tours of theatre, community classes in drama, dance and music available.

SUMMARY OF OPERATIONS

1. Years in operation: 1934-present Years of school services:

2. Involvement with schools: minimal

3. Schools served: Pittsburgh and surrounding area

4. Approximate number of students served per year:

5. Place where key school-related activity is performed: in the theatre

6. Types of work performed with or for students Student Rate: special group discounts
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes
   - Presentation of children's plays:
   - Presentation of assembly programs: no
   - Discussions following performances: no
   - Improvisation demonstrations: no
   - Improvisation using students: no
   - In-school workshops: no
   - Outside or after-school workshops: yes

7. Types of services offered to teachers
   - Curriculum guides: no
   - Attendance at previews: no
   - Workshops in theatre techniques: no
   - Workshops prior to specific productions: no
   - Actors as guest instructors: no

8. Literature available about the student program
   - Concerning the general philosophy guiding it:
   - Concerning an evaluation of its effects:

9. Sources of funds: Student purchase of tickets

## PLAYHOUSE IN THE PARK

Eden Park
Cincinnati, Ohio 45202
(513) 421-3888

Two productions available to high school students with advanced study guides, actor visits to schools, post-performance discussions, and theatre tours; Street Theatre Program conducted in Cincinnati during summer 1969, using specialists who helped youth develop own productions ranging from movie making to sociological topics.

### SUMMARY OF OPERATIONS

1. Years in operation: 1960-present  Years of school services: 1968-70

2. Involvement with schools: moderate

3. Schools served: Cincinnati public schools and surrounding systems, Hamilton County

4. Approximate number of students served per year: Summer Youth Program '69: 59 performances

5. Place where key school-related activity is performed: in the theatre and community

6. Types of work performed with or for students  Student Rate: yes

| | |
|---|---|
| Presentation of established or published plays: | yes |
| Presentation of experimental plays: | yes |
| Presentation of children's plays: | |
| Presentation of assembly programs: | yes |
| Discussions following performances: | yes |
| Improvisation demonstrations: | yes |
| Improvisation using students: | yes |
| In-school workshops: | no |
| Outside or after-school workshops: | yes |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | no |
| Workshops in theatre techniques: | no |
| Workshops prior to specific productions: | no |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | no |
| Concerning an evaluation of its effects: | yes, Summer Youth Program '69 Mr. Barry Cholak, Coordinator |

9. Sources of funds: Student purchase of tickets, local school district funds, Ohio Arts Council, National Endowment for the Arts, private donations for student program, and financing from theatre company itself

## REPERTORY THEATRE OF LINCOLN CENTER

172 West 65th Street
New York, New York 10023
(212) 362-7600
Direct inquiries to: Mr. Robert Schlosser

As part of the Lincoln Center Student Program, high school touring is extensive with one dramatic production presented free of charge each season; performer/lecturers visit classrooms before and after each performance and involve the students in discussions and demonstrations through use of improvisation; study guides to teachers; student group attendance at the Center encouraged by special rate; Poverty Program provides 10% of seats for low-income students.

### SUMMARY OF OPERATIONS

1. Years in operation: 1964-present  Years of school services: 1965-70

2. Involvement with schools: extensive

3. Schools served: New York City public schools; other high schools and colleges in larger Metropolitan New York area, New York State, Pennsylvania, New Jersey, Connecticut

4. Approximate number of students served per year: Over 200 schools visited each season, (including 40 New York public schools)

5. Place where key school-related activity is performed: in the schools and in the theatre

6. Types of work performed with or for students

| | |
|---|---|
| Presentation of established or published plays: | yes |
| Presentation of experimental plays: | yes |
| Presentation of children's plays: | |
| Presentation of assembly programs: | yes |
| Discussions following performances: | yes |
| Improvisation demonstrations: | yes |
| Improvisation using students: | yes |
| In-school workshops: | yes |
| Outside or after-school workshops: | yes |

Student Rate: $2.00 for group of 10 students or more; student subscription rate for season at saving of 55% of regular box office price

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | |
| Workshops in theatre techniques: | |
| Workshops prior to specific productions: | |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | yes |
| Concerning an evaluation of its effects: | no |

9. Sources of funds: Student purchase of tickets, New York City Board of Education, state funds, U.S.O.E. Title III, and many private donations

REPERTORY THEATRE OF LORETTO HILTON
Webster College
130 Edgar Road
St. Louis, Missouri 63119
(314) 968-0500 Ext. 314
Direct inquiries to: Walter Perner Jr., Managing Director

Special previews and matinee performances of productions were scheduled for high school students in 1969-70; services included: study packets, actor visits to schools, discussions and theatre tours; The Magic Circle (composed of Theatre Arts' students) presented children's plays on Saturdays.

SUMMARY OF OPERATIONS

1. Years in operation: 1966-70 Years of school services: 1967-70

2. Involvement with schools: moderate

3. Schools served: St. Louis high schools and surrounding schools within a radius of 125 miles

4. Approximate number of students served per year: 15,000

5. Place where key school-related activity is performed: in the theatre

6. Types of work performed with or for students

| | | Student Rate: | yes, $1.75 (each student ticket purchased matched by $1.50 from the local Arts and Education Council) |
|---|---|---|---|
| Presentation of established or published plays: | yes | | |
| Presentation of experimental plays: | yes | | |
| Presentation of children's plays: | yes | | |
| Presentation of assembly programs: | yes | | |
| Discussions following performances: | yes | | |
| Improvisation demonstrations: | no | | |
| Improvisation using students: | no | | |
| In-school workshops: | no | | |
| Outside or after-school workshops: | no | | |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | yes |
| Workshops in theatre techniques: | no |
| Workshops prior to specific productions: | no |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | no |
| Concerning an evaluation of its effects: | no |

9. Sources of funds: Student purchase of tickets, local school district funds, Missouri State Council on the Arts, and Arts and Education Council of Greater St. Louis

**REPERTORY THEATRE, NEW ORLEANS**
New Orleans, Louisiana 70130
(1969)

Educational Laboratory Theatre Project brought four professional productions a year without charge to 35,000 high school students in connection with the study of dramatic literature in their English classrooms; special services included: study packets, student and teacher workshops, actor visits to schools, and press conferences.

**SUMMARY OF OPERATIONS**

1. Years in operation: 1966-69 — Years of school services: 1966-69
2. Involvement with schools: extensive
3. Schools served: 54 New Orleans, Jefferson and St. Bernard Parish public schools, Archdiocesan and a few other private schools
4. Approximate number of students served per year: 37,000 four times a year
5. Place where key school-related activity is performed: in the theatre
6. Types of work performed with or for students

| | | |
|---|---|---|
| Presentation of established or published plays: | yes | Student Rate: yes, for evening performances--$1.50 |
| Presentation of experimental plays: | no | |
| Presentation of children's plays: | no | |
| Presentation of assembly programs: | yes | |
| Discussions following performances: | yes | |
| Improvisation demonstrations: | yes | |
| Improvisation using students: | yes | |
| In-school workshops: | no | |
| Outside or after-school workshops: | yes | |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | yes |
| Workshops in theatre techniques: | yes |
| Workshops prior to specific productions: | yes |
| Actors as guest instructors: | yes |

8. Literature available about the student program
   Concerning the general philosophy guiding it: yes
   Concerning an evaluation of its effects: yes, CEMREL, Inc.
9. Sources of funds: Louisiana Council for Music and the Performing Arts, U.S.O.E. Title III, and National Endowment for the Arts

REPERTORY THEATRE, NEW ORLEANS
1032 Carondelet Street
New Orleans, Louisiana 70130
(1970--refounded by June Havoc)

A new group of actors formed a "School Group of Repertory Theatre" and toured to some New Orleans' area high schools in the late spring of 1970 with a varied program.

SUMMARY OF OPERATIONS

1. Years in operation: 1970-present Years of school services: 1970-

2. Involvement with schools: minimal

3. Schools served: New Orleans' and surrounding high schools

4. Approximate number of students served per year: 24 school programs in all

5. Place where key school-related activity is performed: in the schools

6. Types of work performed with or for students
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: no
   - Presentation of children's plays: no
   - Presentation of assembly programs: yes
   - Discussions following performances:
   - Improvisation demonstrations:
   - Improvisation using students:
   - In-school workshops:
   - Outside or after-school workshops:

   Student Rate: yes, for evening performances

7. Types of services offered to teachers
   - Curriculum guides:
   - Attendance at previews:
   - Workshops in theatre techniques:
   - Workshops prior to specific productions:
   - Actors as guest instructors:

8. Literature available about the student program
   - Concerning the general philosophy guiding it:
   - Concerning an evaluation of its effects:

9. Sources of funds: Student purchase of tickets and local donations

**SEATTLE REPERTORY THEATRE**
P. O. Box B
Seattle, Washington 98109
(206) 623-8686
Direct inquiries to: Mr. Donald I. Foster, Executive Director

Special student group discount rates for all productions, with study guides, theatre tours, speakers, and newsletters available; a more extensive educational committment formerly, with Title III funds.

**SUMMARY OF OPERATIONS**

1. Years in operation: 1963-present — Years of school services:
2. Involvement with schools: minimal
3. Schools served: Seattle public schools, and other schools and colleges in the surrounding area
4. Approximate number of students served per year: (20,000 in 1967-68)
5. Place where key school-related activity is performed: in the theatre
6. Types of work performed with or for students — Student Rate: $2.00 on group basis
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes
   - Presentation of children's plays: no
   - Presentation of assembly programs: yes
   - Discussions following performances: no
   - Improvisation demonstrations: no
   - Improvisation using students: no
   - In-school workshops: no
   - Outside or after-school workshops: no
7. Types of services offered to teachers
   - Curriculum guides: yes
   - Attendance at previews: no
   - Workshops in theatre techniques: no
   - Workshops prior to specific productions: no
   - Actors as guest instructors: yes
8. Literature available about the student program
   - Concerning the general philosophy guiding it: no
   - Concerning an evaluation of its effects: no
9. Sources of funds: Student purchase of tickets, U.S.O.E. Title III funds, formerly

STAGE/WEST
1511 Memorial Avenue
West Springfield, Massachusetts 01089
(413) 781-4470
Direct inquiries to: Stephen E. Hays, Producing Director

Formerly offered a more extensive educational program: 7 matinee performances each of two plays during 1968 for high schools; students paid $ .50, theatre absorbed $ .50, and Massachusetts Arts Council paid $2.00 toward each $3.00 student ticket; in-school visits of actors were available on request; no information on 1969-70 season.

SUMMARY OF OPERATIONS

1. Years in operation: Years of school services: 1967-68

2. Involvement with schools: minimal

3. Schools served: high schools in western Massachusetts

4. Approximate number of students served per year: 5,000 for 14 matinees in 1967-68

5. Place where key school-related activity is performed: in the theatre

6. Types of work performed with or for students Student Rate: formerly $ .50

| | |
|---|---|
| Presentation of established or published plays: | yes |
| Presentation of experimental plays: | yes |
| Presentation of children's plays: | no |
| Presentation of assembly programs: | yes |
| Discussions following performances: | no |
| Improvisation demonstrations: | no |
| Improvisation using students: | no |
| In-school workshops: | no |
| Outside or after-school workshops: | no |

7. Types of services offered to teachers
   Curriculum guides:
   Attendance at previews:
   Workshops in theatre techniques:
   Workshops prior to specific productions:
   Actors as guest instructors:

8. Literature available about the student program
   Concerning the general philosophy guiding it:
   Concerning an evaluation of its effects:

9. Sources of funds: Student purchase of tickets, local school district funds, Massachusetts Council on Arts, and National Endowment for the Arts

STUDIO ARENA THEATRE
681 Main Street
Buffalo, New York 14203
(716) 856-8025
Direct inquiries to: Neal DuBrock, Executive Producer

Each year 10,000 disadvantaged 4th, 5th, and 6th grade students see a series of three productions, two in schools and one in theatre, through Title I program. Study guides for pre and post discussions in classrooms are furnished.

SUMMARY OF OPERATIONS

1. Years in operation: 1927-present — Years of school services:
2. Involvement with schools: moderate
3. Schools served: Buffalo elementary schools
4. Approximate number of students served per year: 10,000 elementary
5. Place where key school-related activity is performed: in the schools and theatre
6. Types of work performed with or for students — Student Rate:

| | |
|---|---|
| Presentation of established or published plays: | yes |
| Presentation of experimental plays: | no |
| Presentation of children's plays: | yes |
| Presentation of assembly programs: | yes |
| Discussions following performances: | yes |
| Improvisation demonstrations: | |
| Improvisation using students: | |
| In-school workshops: | no |
| Outside or after-school workshops: | no |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | no |
| Workshops in theatre techniques: | no |
| Workshops prior to specific productions: | no |
| Actors as guest instructors: | yes |

8. Literature available about the student program
   Concerning the general philosophy guiding it:
   Concerning an evaluation of its effects:
9. Sources of funds: Buffalo Board of Education, U.S.O.E. Title I funds

**SYRACUSE REPERTORY THEATRE**
820 East Genesee
Syracuse, New York 13210
(315) 476-4536
Direct inquiries to: Rex Henriot, Managing Director

Theatre company encourages students in Syracuse city schools and all schools within 5 county area to attend by offering $1.00 less for matinees and $ .50 off for any performance; $1.25 group discount rate; speakers, study guides and post-performance discussion periods offered schools.

**SUMMARY OF OPERATIONS**

1. Years in operation: 1967-present  Years of school services:
2. Involvement with schools: minimal
3. Schools served: Syracuse city schools and school systems in a 5 county area
4. Approximate number of students served per year:
5. Place where key school-related activity is performed: in the theatre
6. Types of work performed with or for students
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes
   - Presentation of children's plays:
   - Presentation of assembly programs: yes
   - Discussions following performances: yes
   - Improvisation demonstrations:
   - Improvisation using students:
   - In-school workshops: no
   - Outside or after-school workshops: no

   Student Rate: $1.25 student rate, teachers free, discount for any performance
7. Types of services offered to teachers
   - Curriculum guides: yes
   - Attendance at previews: no
   - Workshops in theatre techniques: no
   - Workshops prior to specific productions: no
   - Actors as guest instructors: yes
8. Literature available about the student program
   - Concerning the general philosophy guiding it:
   - Concerning an evaluation of its effects:
9. Sources of funds: Student purchase of tickets

**TRINITY SQUARE REPERTORY COMPANY**
Providence, Rhode Island 02903
(1969)

Educational Laboratory Theatre Project (Project Discovery in Rhode Island) offered three dramatic productions a year without charge to all the high school students in the state in connection with the study of dramatic literature in their English classrooms; additional services included: study packets, in-school actor visits, student workshops, teacher forums and previews, "Rhode Show" high school touring show.

**SUMMARY OF OPERATIONS**

1. Years in operation: 1964-present  Years of school services: 1966-70

2. Involvement with schools: extensive

3. Schools served: all Rhode Island senior high schools, public, parochial, and private

4. Approximate number of students served per year: 24,000 three times a year

5. Place where key school-related activity is performed: in the theatre and in the schools

6. Types of work performed with or for students  Student Rate: yes, for all evening performances
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes
   - Presentation of children's plays: no
   - Presentation of assembly programs: yes
   - Discussions following performances: yes
   - Improvisation demonstrations: yes
   - Improvisation using students: yes
   - In-school workshops: no
   - Outside or after-school workshops: yes

7. Types of services offered to teachers
   - Curriculum guides: yes
   - Attendance at previews: yes
   - Workshops in theatre techniques: yes
   - Workshops prior to specific productions: no
   - Actors as guest instructors: yes

8. Literature available about the student program
   - Concerning the general philosophy guiding it: yes
   - Concerning an evaluation of its effects: yes, CEMREL, Inc.

9. Sources of funds: U.S.O.E. Title III, National Endowment for Arts, and local Federated Arts Council

## TRINITY SQUARE REPERTORY COMPANY

87 Weybosset Street
Providence, Rhode Island 02903
(401) 351-4514
Direct inquiries to: Marion Simon (Mrs.), Administrative Director
(1970)

Project Discovery, an educational theatre program for high school students, extended its program a fourth year without federal funds; study packets, student workshops, in-school services and touring show offered; funding picked up by state and local school systems; $2.50 student rate covered all services; plans for fifth year extension of program in 1970-71 complete.

### SUMMARY OF OPERATIONS

1. Years in operation: 1966-present  Years of school services: 1966-70

2. Involvement with schools: extensive

3. Schools served: Providence and school systems throughout Rhode Island (71 schools)

4. Approximate number of students served per year: 20,000 2-3 times a year (23 school systems)

5. Place where key school-related activity is performed: in the theatre and in the schools

6. Types of work performed with or for students

| | | Student Rate: | yes, for all evening performances |
|---|---|---|---|
| Presentation of established or published plays: | yes | | |
| Presentation of experimental plays: | yes | | |
| Presentation of children's plays: | no | | |
| Presentation of assembly programs: | yes | | |
| Discussions following performances: | yes | | |
| Improvisation demonstrations: | yes | | |
| Improvisation using students: | yes | | |
| In-school workshops: | no | | |
| Outside or after-school workshops: | yes | | |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | yes |
| Attendance at previews: | yes |
| Workshops in theatre techniques: | no |
| Workshops prior to specific productions: | no |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | yes |
| Concerning an evaluation of its effects: | yes, CEMREL, Inc. |

9. Sources of funds: Some student purchase of tickets, local school district funds ($80,000+), Rhode Island State Department of Education, National Endowment for the Arts, and Rhode Island Federated Arts Council

**VANGUARD THEATRE PROJECT**
217 S. Dallas Avenue
Pittsburgh, Pennsylvania 15208
(412) 361-3809
Direct inquiries to: Miriam Cherin (Mrs.), Business Director

Professional, mobile theater unit tours to Pittsburgh public high schools, Jr. colleges, and many others in surrounding counties with twice-yearly productions without charge to students; additional classroom programs on each performance day involving the actors as specialists in the school; current plans will extend the Vanguard services to more colleges, and to junior high schools in 1970.

**SUMMARY OF OPERATIONS**

1. Years in operation: 1961-present  Years of school services: 1963-70

2. Involvement with schools: extensive

3. Schools served: Pittsburgh public schools and those in surrounding area; local Jr. colleges

4. Approximate number of students served per year: 35,000 students, two times a year

5. Place where key school-related activity is performed: in the schools and colleges

6. Types of work performed with or for students — Student Rate:

| | |
|---|---|
| Presentation of established or published plays: | yes |
| Presentation of experimental plays: | yes |
| Presentation of children's plays: | no |
| Presentation of assembly programs: | yes |
| Discussions following performances: | yes |
| Improvisation demonstrations: | |
| Improvisation using students: | |
| In-school workshops: | |
| Outside or after-school workshops: | |

7. Types of services offered to teachers

| | |
|---|---|
| Curriculum guides: | no |
| Attendance at previews: | no |
| Workshops in theatre techniques: | no |
| Workshops prior to specific productions: | no |
| Actors as guest instructors: | yes |

8. Literature available about the student program

| | |
|---|---|
| Concerning the general philosophy guiding it: | yes |
| Concerning an evaluation of its effects: | no |

9. Sources of funds: Pittsburgh public schools, many local contributions and foundations, principally A. W. Mellon

WASHINGTON THEATRE CLUB
1632 O Street, N.W.
Washington, D. C. 20036
(202) 332-4584
Direct inquiries to: Hazel H. Wentworth (Mrs.), Executive Director

Offers a Sunday matinee season with study sheets and post-performance discussions with actors provided to area high school students; actor/teachers in company extend theatre-training services to high schools, school for deaf, colleges, and inner city groups; Theatre Training School, children's theatre, sensitivity and improvisational courses for inner city groups are offered.

SUMMARY OF OPERATIONS

1. Years in operation: Years of school services:

2. Involvement with schools: moderate

3. Schools served: Washington and surrounding area

4. Approximate number of students served per year:

5. Place where key school-related activity is performed: in the theatre and in the schools

6. Types of work performed with or for students
   - Presentation of established or published plays: yes
   - Presentation of experimental plays: yes
   - Presentation of children's plays: yes
   - Presentation of assembly programs:
   - Discussions following performances: yes
   - Improvisation demonstrations: yes
   - Improvisation using students:
   - In-school workshops:
   - Outside or after-school workshops: yes

   Student Rate: $10 for eight productions

7. Types of services offered to teachers
   - Curriculum guides: yes
   - Attendance at previews:
   - Workshops in theatre techniques: yes
   - Workshops prior to specific productions:
   - Actors as guest instructors: yes

8. Literature available about the student program
   - Concerning the general philosophy guiding it:
   - Concerning an evaluation of its effects:

9. Sources of funds: Student purchase of tickets, U.S.O.E. Titles I and III, formerly, local donors and foundations

WISCONSIN IDEA THEATRE
University of Wisconsin
Madison, Wisconsin 53706
(608) 262-4314
Direct inquiries to: David Peterson, Director

University Extension, with help from the Wisconsin State Arts Council, tours professional Folk Theatre production to schools requesting it throughout state free of charge.

SUMMARY OF OPERATIONS

1. Years in operation: 1945-present — Years of school services:

2. Involvement with schools: minimal

3. Schools served: Madison public schools and other school systems in surrounding area

4. Approximate number of students served per year:

5. Place where key school-related activity is performed: in the schools

6. Types of work performed with or for students — Student Rate:
   - Presentation of established or published plays: no
   - Presentation of experimental plays: yes, folk theatre
   - Presentation of children's plays:
   - Presentation of assembly programs:
   - Discussions following performances:
   - Improvisation demonstrations:
   - Improvisation using students:
   - In-school workshops:
   - Outside or after-school workshops:

7. Types of services offered to teachers
   - Curriculum guides:
   - Attendance at previews:
   - Workshops in theatre techniques:
   - Workshops prior to specific productions:
   - Actors as guest instructors:

8. Literature available about the student program
   - Concerning the general philosophy guiding it:
   - Concerning an evaluation of its effects:

9. Sources of funds: Wisconsin State Arts Council, University of Wisconsin, and National Endowment for the Arts

APPENDIX I

PROFESSIONAL THEATRE AND THE SCHOOLS
INFORMATION SHEET (1968-69)

I. NAME OF YOUR PRODUCING ORGANIZATION _____

NAME OF THE THEATRE(S) IN WHICH YOU PERFORM _____

_____

MAILING ADDRESS _____

_____

TELEPHONE _____ INQUIRIES DIRECTED TO _____

NUMBER OF PRODUCTIONS MOUNTED PER YEAR (USUALLY) _____

NUMBER OF PERFORMANCES OF EACH (ROUGHLY) _____

CAPACITY OF THEATRE _____

TYPE OF STAGE (PROSCENIUM, THRUST, ETC.) _____

_____

ESTIMATE OF AVERAGE ATTENDANCE PER PERFORMANCE _____

SIZE OF PROFESSIONAL ACTING COMPANY _____

ARE YOU EQUITY? _____

HOW ARE YOUR TICKET PRICES SCALED? _____

_____

_____

II. HAS YOUR THEATRE A SPECIAL ORIENTATION WHICH YOU COULD BRIEFLY DESCRIBE? (CHILDREN'S THEATRE, CLASSIC REP, EXPERIMENTAL, ETC.) _____

_____

_____

_____

_____

III. YOU HAVE INDICATED THAT YOUR THEATRE CO-OPERATES WITH A LOCAL SCHOOL SYSTEM TO ENCOURAGE SCHOOL-AGE CHILDREN TO ATTEND YOUR PRODUCTIONS.

NAME(S) OF SCHOOL SYSTEM(S) _____

_____

_____

NAME OF SUPERVISING INDIVIDUAL(S) WITHIN SCHOOL SYSTEM(S) _____

_____

_____

PLEASE EXPLAIN THE BROAD OUTLINES OF THIS PROGRAM _____

_____

_____

_____

_____

_____

HOW IS TRANSPORTATION OF STUDENTS (OR ACTORS) HANDLED? _____

_____

_____

_____

IV. DO YOU FURNISH TO THE SCHOOLS ANY SPECIAL SERVICES IN ADDITION TO THE PLAYS (E.G. IN-SCHOOL VISITS, STUDY PACKETS, ETC.)? _____

_____

_____

_____

V. HOW IS THIS PROGRAM FUNDED _____

_____

_____

VI. YOU HAVE STATED THAT A SYSTEMATIC EFFORT IS BEING MADE TO JUDGE THE EFFECT OF THE PROGRAM ON THE STUDENTS. IS THAT EVALUATION PROGRAM BEING CONDUCTED BY THE THEATRE, THE SCHOOLS, A SEPARATE AGENCY, OR SOME COMBINATION OF THESE?

_____

_____

_____

_____

WHO IS THE INDIVIDUAL IN CHARGE OF THIS PROGRAM? _____

_____

PLEASE DESCRIBE BRIEFLY THE METHOD OF EVALUATION BEING USED _____

_____

_____

_____

_____

HAVE THE RESULTS OF THIS EVALUATION BEEN MADE KNOWN TO THE THEATRE? _____

_____

_____

_____

_____

HAVE THE RESULTS OF THE EVALUATION PROGRAM HAD ANY INFLUENCE ON THE ARTISTIC ACTIVITIES OF THE THEATRE? (PLEASE EXPLAIN) _____

_____

_____

_____

_____

WOULD YOU BE INTERESTED IN RECEIVING A SUMMARY REPORT OF THIS SURVEY? _____

_____

_____

APPENDIX 2

PROFESSIONAL THEATRE AND THE SCHOOLS
INFORMATION SHEET (1969-70)

DATE _____

I. NAME OF YOUR PRODUCING ORGANIZATION _____

MAILING ADDRESS _____

II. DOES YOUR THEATRE CO-OPERATE WITH A LOCAL SCHOOL SYSTEM TO ENCOURAGE SCHOOL-AGE CHILDREN TO ATTEND YOUR PRODUCTIONS, OR DOES YOUR THEATRE TAKE PRODUCTIONS OR PROGRAMS TO SCHOOLS OR OTHER PUBLIC FACILITIES? _____

_____

NAME(S) OF SCHOOL SYSTEM(S) _____

_____

_____

NAME OF SUPERVISING INDIVIDUAL(S) WITH SCHOOL SYSTEM(S) _____

_____

PLEASE DESCRIBE THE BROAD OUTLINES OF YOUR PROGRAM(S) _____

_____

_____

_____

_____

_____

_____

III. DO YOU FURNISH TO THE SCHOOLS ANY SPECIAL SERVICES IN ADDITION TO THE PLAYS (E.G. IN-SCHOOL VISITS, STUDY PACKETS, ETC.)? _____

_____

_____

_____

_____

IV. HOW ARE YOUR PROGRAMS FUNDED? _____

_____

_____

_____

V. FURTHER INQUIRIES DIRECTED TO _____

# APPENDIX 3

## THE LABORATORY THEATRE PROGRAM IN RETROSPECT

by Junius Eddy
Program Advisor, Division of Humanities and the Arts
The Ford Foundation

The Educational Laboratory Theatre Program held, for me, the promise of genuine educational discovery in the arts. It seemed to me, when we were developing the plans for this three-city venture back in the spring and summer of 1966, that we might truly be able to demonstrate--for the first time in this country--that the introduction into the regular curriculum of a series of first-rate experiences in live theatre could have a profound aesthetic impact on the lives of students in the nation's secondary schools. Although nothing so grand or so sweeping ever came to pass, I am of the opinion that the ELT Program came closer than most performance-oriented projects supported under ESEA to achieving such a break-through.

As part of a study I undertook recently for the Ford Foundation, concerned with arts projects supported by Title III of ESEA, I made some brief observations that summarize my feelings about performance-oriented programs generally. I would like to include it at this point, and then add a few words bearing specifically on the special nature of the ELT Program.

"There is a whole range of complex questions concerning the performance-oriented projects--in this instance, principally those which utilized established performing organizations of some stature (or, on occasion, brought new ones into being). As evidenced by comments throughout this report, projects of this kind have bothered me a good deal. My distress, however, has not stemmed from any disagreement with the fundamental idea (or the need) for exposing students to quality performing arts events, per se. It has evolved from personal familiarity with other aspects of these programs--and they can be boiled down to perhaps three points:

1) The failure of many of these projects to concern themselves with the problem of integrating the performance experience with other aspects of the educational program or with other kinds of aesthetic experiences.

2) The failure to think very seriously about sequence and continuity with respect to educational levels and with respect to the performance experiences themselves.

3) The rather cavalier approach to economic considerations that characterized a good many of these performance projects, in which it often appeared that performing groups took on the task of providing performances for the schools with virtually no thought about whether the effort could be sustained (after the money ran out) and made a regular part of the educational program.

In a sense, all three factors are characterized by a sort of hit-and-run philosophy which blithely ignored the complexities of Tomorrow's problems in the euphoria over Today's Federal Largess and indulged in a kind of self-conceit about the Rich Educational Values of Today's Aesthetic Experience.

To be sure, there was plenty of reason for these performing groups to become frustrated with the federal grant approach--in which payments were often late, school administrators requested monthly reports, renewal requests were required before the present grant was even two-thirds over, and the threat of GAO audits forced a whole set of new bookkeeping methods on them which often ignored the operational realities of a resident performing company. The complaints on these scores were constant, and battles over them were a fact of Title III life. But, possibly because their energies were somewhat drained by these petty details, few people involved in these programs--on either the school's side or the performing group's side--ever managed to consider seriously what it was they were actually doing, and whether or not it would ever be really practical to continue it under non-federal auspices.

In retrospect, incidentally, I should mention one of the real oversights in setting up most of these performance-oriented projects--and I share the blame for this myself because I was involved in

the development of several of them at the planning stage. The oversight was simply the failure to provide for support of a staff person to function solely as the project's Development Director, with few if any responsibilities of a day-to-day nature but concerned instead with that "tomorrow" when the federal faucet was turned off. We ought really to have known that this aspect of the problem would never be faced until the final termination date was near--unless we saw to it that someone did face it. Had a development person been on hand from the start, he could have been working quietly in the background building relationships with the schools, the community, with parents and students, and exploring latent local resources which, taken together, might ultimately have made continuation possible.

For the economic fact of life is that--on any scale which considers high artistic quality important or regular exposure of continuing generations of students to such performing arts events essential--it is simply not going to be possible for most schools to finance these programs in the foreseeable future--without outside help of some kind. It seems to me therefore that those educational systems which have such groups available, and believe the experiences they can provide are important to students, must evolve a rationale which considers the continuation factor in dead earnest.

And one of the first issues to be faced in any such consideration is the basic purpose behind it all--the whys and wherefores concerned with the flow of these events into a student's perceptual environment, questions of sequence, and the question of balancing the performance experience with cognitive study and with affective involvement in the creative process. Again, in most of the Title III performance projects, the educational people on the project staffs were too busy writing teacher guides, and worrying about scheduling, transportation, student discipline problems, play choices, and the like to give any real thought to these larger questions.

As a result, I don't believe education as a whole has really learned anything much it didn't know before from this whole experience--except perhaps from the Educational Laboratory Theatre Program, and the results are not finally in yet on that experience.

But, in that case, descriptive accounts were made of all developments, experimental studies were conducted and some admittedly tentative kinds of evaluative techniques were employed. In essence, then, a genuine attempt has been made to examine--in three widely differing settings--the whole concept of introducing high school students to professional theatre performances as a regular part of the school curriculum. From this, it seems to me, education may learn something fundamental about this entire performance-oriented approach to teaching about theatre in the schools--and perhaps about performing artists programs generally."

What I think is important to bear in mind with respect to this entire program is that its ultimate value may have nothing whatsoever to do with totting up some kind of a "success-fail" balance sheet for any of the three projects. It is much longer-range than this. This kind of long-term perspective is going to be difficult for people to maintain, I think, especially for those who were deeply involved in the projects and who may, for all any of us knows, be planning to purge themselves of the experience by writing personal exposes about "The Great Laboratory Theatre Boondoggle." To be sure, the ELT Program is terribly vulnerable to all such onslaughts.

It is no secret that all three projects were plagued with enormous scheduling difficulties, were almost constantly involved in frustrating (and sometimes humiliating) encounters with federal officials to make sure the promised funds came through, suffered from a continuing series of personnel upheavals, and seemed generally to operate from one crisis to another. Each had its own particular version of the battle between the Artist and the Educator over whether the schools had any business involving themselves in artistic decisions or whether theatre people had any conception of the complexity of the educational tasks spawned by the projects. Each project, in its own way, made mistakes--some of which were trivial and some of which bordered on the disastrous.

As the "Fed" who probably was more consistently involved in the problems of each of the projects than anyone else over these three years, I admit (those involved will be glad to learn) to any number of mistakes myself--sins both of omission and commission. Had we

the chance to do it all over again, there are quite a few things I would do differently. I would try desperately to develop a unified purpose, a common conception about the program's objectives but with flexibility enough to allow for ethnic and economic differences among students. I would channel the federal money through one funnel if it killed me, rather than splitting it up into Title IV money for this purpose, Title III money for that purpose, and Endowment money for yet another purpose; I would try hard to develop community involvement before rather than after the fact; I would.....well, there's a lot I would do. Some of it began to come clear to me, I must say, fairly early in the game, and I tried to do something about it behind the scenes as crises arose and the occasions for change presented themselves. But, procedurally, I don't think any real degree of cooperation among the three funding sources was achieved until the GAO conducted its agonizing audit of several of the projects.

Yet, in spite of all these mistakes--in spite, even, of the probable failure of these projects to result in any highly visible long-term educational pay-offs--I think the long view is utterly essential. I suspect there are triumphs each of the project people can point to, quite justifiably. But mainly it seems to me that, if the lessons learned from this entire experience about performance-oriented educational programs can be applied thoughtfully and pragmatically in future work of this nature, the effort will have been well worth the munificent public monies spent on it. Even the personal frustrations and humiliations of those involved will have been worth it, though some may not be able to see it in this light.

It is perhaps more important that we learn what not to do--or what cannot be done--than to present succinct case histories of successful projects. Perhaps major performance projects of this kind simply cannot be done on any regular basis--even in school systems having first-rate companies as nearby resources--because it is financially impossible for them to sustain such enterprises without continued outside support. If so, we ought to come to grips with that fact and stop pretending otherwise. If it can be done, we ought to know on what terms. And we ought to know what else besides The Performance makes good educational sense, and to recognize when (or if) this means some kind of sacrifice in aesthetic

value. I am hopeful that, out of the welter of observations, facts and figures which flowed in to the CEMREL people these last four years, some fresh insights about these things can be discerned.

In sum, I believe each of the groups involved in enterprises of this kind can learn something immensely valuable from this whole experience--school administrators, teachers of English and drama, professional theatre people, and community arts planners and supporters. I hope (and assume) therefore, that the final CEMREL report will spell out in some detail what the essential conditions are in order for such an enterprise to work--or why, indeed, it may not make any ultimate sense, economically, to continue trying to set such programs in motion. Whatever the finding, I hope it gets around sufficiently so that we don't have to spend another $6 million to learn the same lessons all over again.

Someone has said: "Experience is a valuable thing! It enables us to recognize our mistakes when we make them again." The aftermath of the ELT Program is one instance in which this all-too-human a tendency will be avoided.

--JE